

T h r o u g h t h e H o o p w i t h
G R A C E S L I C K

*A radio interview album in which
Grace discusses the songs
on her RCA release "Dreams"
And talks about her life and career
You are the interviewer*

G R A C E S L I C K

DREAMS



RCA
A Division of
CBS INC.

NOT FOR SALE
DEMONSTRATION



SIDE A

Track-by-track answers to questions about each song on her "Dignity" LP*

4. *Drains* (1:12)
5. *El Diablo* (1:17)
6. *Face to the Wind* (2:08)
7. *Angel of Night* (1:42)
8. *Seasons* (1:41)
9. *Do It the Hard Way* (1:01)
10. *Full Moon Mine* (4:02)
11. *Let It Go* (1:02)
12. *Garden of Man* (1:12)

*The sequence of questions on Side A follows the sequence of songs on "Dance" (AFLA-8344).

SIDE B

The Grace Slick Interviews

- Track 1. Question re: The LP cover (1:43)
Track 2. Question re: Touring (1:00)
Track 3. Question re: New book (1:18)
Track 4. Question re: "Dreems" LP (1:10)
Track 5. Question re:
Being a solo act (1:51)
Track 6. Question re:
Care of voice (1:11)
Track 7. Thanks for being
on the show.
(1:30) (End of show)

Guide Script for The Interview LP

Through the Hoop with GRACE SLICK

SIDE A

Question 1: "Dreams" (Composed by Sean Delaney)
Suggested D.J. Intro: Can we start by talking about the title track "Dreams" and Sean Delaney who wrote the song. Grace Slickman had something to do with it—didn't he, how did it happen?

Track 4: Grace Talks about "Dreams"
Answer (4:32): "I was talking to Gene Simmons that is the round-about way it happened."

Question 3: "El Diablo" (Composed by Gary Gegan)
Suggested D.J. Intro: Grace, you wrote five songs on this album, Scott Zito wrote two, then there's one from Sean Delaney and there's "El Diablo"—a song with a definite Spanish influence—from Gary Gegan, who is he? ("Pronounced GAYGAN")

Track 2: Grace Talks about "El Diablo"
Answer (3:37): "Gary Gegan is the son of a friend of mine so I loved it."

Question 3: "Face to the Wind" (Composed by Scott Zito)
Suggested D.J. Intro: Let's talk about the third song on the LP "Face to the Wind"—who wrote that?

Track 3: Grace Talks about "Face to the Wind"
Answer (3:16): "Face to the Wind" must have had a fast life."

Question 4: "Angel of Night" (Composed by Scott Zito)
Suggested D.J. Intro: "Angel of Night" is Scott Zito's song about night people . . . I find that when listening to it I'm intrigued by the nocturnal magic of the song but there's also an element of caution in it—don't there?

Track 4: Grace Talks about "Angel of Night"
Answer (3:32): "Yeah, 'Angel of Night' is the point before you decide it it's just before the journey decides to ascend it."

Question 5: "Seasons" (Composed by Grace Slick)
Suggested D.J. Intro: Side A of the album ends with a song that is really a departure in style for you—it's a big production number with a decidedly Russian influence called "Seasons"—could you tell us how it came about?

Track 5: Grace Talks about "Seasons"
Answer (4:13): "It started off looking at it the way children do would carry you a lot further."

Question 6: "Do It the Hard Way" (Composed by Grace Slick)
Suggested D.J. Intro: "Do It the Hard Way" is the next one—and it could be said that you did.

Track 6: Grace Talks about "Do It the Hard Way"
Answer (4:00): "Alah—now here's where we get personal a real good dose of being stubborn."

Question 7: "Full Moon Man" (Composed by Grace Slick)
Suggested D.J. Intro: "Dreams" contains many of your own compositions, "Full Moon Man" is one of these—is this a new song and is it about anyone in particular?

Track 7: Grace Talks about "Full Moon Man"
Answer (4:30): "Full Moon Man" is about 3½ years old as I come to doing a ballad."

Question 8: "Let It Go" (Composed by Grace Slick)
Suggested D.J. Intro: "Let It Go" is one of the new songs you wrote for the "Dreams" album—tell us a little about it?

Track 8: Grace Talks about "Let It Go"
Answer (4:09): "Let It Go" is the justice so mainly that's what this song is about."

Question 9: "Garden of Man" (Composed by Grace Slick)
Suggested D.J. Intro: Grace this is kinda hard to pin down but I detect an Eastern and even religious influence in your song "Garden of Man."

Track 9: Grace Talks about "Garden of Man"
Answer (4:32): "Yeah—that more or less this is where I landed, using that imagery."

END OF SIDE A

SIDE B THE GRACE SLICK INTERVIEW

Suggested D.J. Question 1: *We have in front of us the cover of your new LP "Dreams," which shows you jettison yourself through a hoop, or maybe levitating—or—what are you doing Grace?*

Track 1: Cover Question

Answer (1:13): "Well that fits into the . . .
End: . . . about the cover, is?"

Suggested D.J. Question 2: *Are you going to go on tour performing songs from "Dreams"? I did hear talk that you were going to make a LP's in 1970 and then tour?*

Track 2: Touring Question

Answer (1:05): "Yeah, that's the idea so far . . .
End: . . . about it out so that everyone can see it!"

Suggested D.J. Question 3: *There's a new book "Grace Slick the Biography" by Barbara Rosen, which says, and I quote, "I told them I wanted to know myself and handle myself. I wanted to be able to change instead of perpetuating this beatnik I had created named Grace Slick"—did you in fact say that?*

Track 3: New Book Question

Answer (1:18): "Probably . . .
End: . . . and it sure went on a long time."

Suggested D.J. Question 4: *Let's talk about the present and this new LP "Dreams"—are you pleased with the way it's turned out?*

Track 4: Discusses New "Dreams" LP

Answer (1:45): "I'm constantly amazed at the way this record has gone . . .
End: . . . for whatever the question was you asked me."

Suggested D.J. Question 5: *Is it strange being on your own and not having for other people knocking on the dressing room door—saying "You're on?"*

Track 5: Question Re: Being a Solo Act

Answer (1:04): "Yes, it is—being in a . . .
End: . . . but it's fun, I'm learning a lot."

Suggested D.J. Question 6: *Do you do anything special to take care of your voice—are you the tea and honey type?*

Track 6: Question Re: Care of Voice

Answer (0:30): "(Laughs) . . . Yeah, because . . .
End: . . . that's all I have to say about that (laughs)!"

Track 7: Thanks for coming on the Show

D.J. says: Thanks for coming on the show today.

Grace (0:05): "Thank you, thank you—I've enjoyed it."

LP Contains No Music

This is a Radio Programming Aid.
Not commercially available and is a
D.J. copy—Not For Sale.

GRACE SLICK DREAMS



RCA

FTS-3021

ELECTRONICALLY ENGINEERED FOR STEREO EFFECT

FROM THE ABC NEWS TELEVISION PRODUCTION




AFRICA

View
FORECAST

SOUNDS OF AFRICA

Executive Producer: JAMES FLEMING / Edited by ANDREW TRACEY



FROM THE ABC NEWS TELEVISION PRODUCTION  AFRICAVerve
FORECAST

SOUNDS OF AFRICA

INTRODUCTION

by Andrew Tracey

In June 1966, A.B.C. Television News, New York, sent ten camera crews to Africa to make a full-length feature film covering every aspect of modern Africa—everything from politics to big game. Eight months and more than a million dollars later they came back with probably the most fascinating and complete film coverage of a continent ever made. In the course of travelling this most musical continent it was inevitable that they should have filmed a rich variety of its music makers of all kinds, hence this record... a selection from the many hours of music recorded by the "Africa Project" teams. I have chosen numbers that I consider to be most representative of the enormous variety of the musical sounds and moods of Africa. Obviously there are gaps, but it would take many more years, and dollars, to do justice to the music alone.

Most of the music on this record was recorded with folk performers who were unaccustomed to directing their attention to a microphone, and by camera teams whose first interest was generally visual rather than aural, so naturally many of the tracks do not have the quality of studio recordings. Note that the final version of the "Africa" film may not include all the music on this record.



This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and performance.

SIDE ONE

NIGERIA	3:50
a. Folk Opera	
b. Egunun	
NIGERIA	1:57
a. Ibo Dance	
b. Lagos Police Band	
MALI	2:39
a. 3-string lute	
b. 1-string fiddle	
UPPER VOLTA:	
c. Song with lutes	
SENEGAL	2:35
Kora	
GHANA	2:35
a. Stand up for Jesus	
b. Mummy wagon	
CAMEROON	1:50
Fon's flutes and drum	
CONGO (Kinshasa)	2:55
a. Swahili plainsong	
b. Two mbiras	
CONGO (Kinshasa)	1:55
a. Ayilengo	
b. Afro-Mogambo	

SIDE TWO

MOCAMBIQUE	2:46
Chibudu	
UGANDA	2:46
Endongo	
UGANDA	2:05
Ibwola	
UGANDA	2:55
a. Amadiada	
b. Ganga	
ETHIOPIA: 1-string fiddle	3:13
KENYA: Kamba drummers	
TANZANIA	2:27
Still Dance	
SOUTH AFRICA: Bombing	2:34
LISOTHO: Lesiba	
BOTSWANA	2:46
a. Bushman mbira	
b. Bushman dance	

Produced by Andrew Tracey
Engineer: Frank Greenwald
Production Supervisor: Jerry Schoenbaum
Director of Engineering: Val Valentin
Cover Design: Jack Anesh

SIDE ONE

1. NIGERIA

a. *Folk opera*. The skilled professional drumming of Ogunkele's folk opera group from Oshogbo. This extract is from the well-known Yoruba story by Amos Tutuola, "The Palm Wine Drunkard." Linko, the Drunkard, is searching for his palm wine tapster in the House of Death, and in the market place. It is a nightmare scene; he is caught in an unreal world of spirits and mythical characters who dance to this music. In both sections of drumming you can hear the same pattern on the bell:



first slow then fast. This pattern is very widespread in Africa. If you know it you can be in with drummers from Khedda to Sierra Leone.

b. *Egungun*. Drumming for one of the many Yoruba *Egungun*, or masquerades. This one, at Adu-Odo, called *Ajufoyo*, is pure entertainment; others, such as *Igunu* and *Ogun*, are religious. Most of the maskers are disguised as animals: monkey, crocodile, leopard, pig, hedgehog. Some of the other characters are "Life In Abundance," "Trouble," "European," "Please World Let Me Rest." There are five drums. One is a shallow bowl-shaped drum, with weighted skin, played with hand and stick. The other four, in three sizes, are the typical West African hourglass shaped talking drums, squeezed under the left arm to change the pitch. The leader plays the largest of them, *Iya Ila*, the mother drum—you hear him starting at 5 seconds. The smallest one, called *Owele*, plays a fascinating repeated pattern that is actually an extended version of the "Kon kolo, kon kon kolo" pattern of the folk opera drumming.



This part is heard clearly at about 30 seconds.

2. a. *Ibo dance*. Dance music of the Ibo tribe of eastern Nigeria. Six instruments, the loudest—which probably controls the dancers—being a conical bell about three feet long. In order of entry, there is a

tall drum played with stick and hand, a two-note xylophone, a small slit drum, the long bell, a small bell, and a large open calabash whose mouth is padded and struck with a slit of wood, giving a deep bass boom. The dance was filmed at night, and, uncannily, almost all you can see is a number of feet and ankles performing intricate steps in perfect unison—the dancers have just their feet and ankles painted white.

b. *Lagos Police band*. Tribal music of a different kind—"Scotland the Brave," played by the British-trained pipe band of the Lagos Police. Pipe bands are not many in Africa; there must be something foreign about the ethic of the bagpipes, unlike Pakistan, whose bagpipes are now selling even in Scotland!

3. MALI

a. *3-string lute*. These two numbers were recorded on the Niger River on board a river boat packed with crowds of people dressed in their long Arab robes, carrying baskets and bundles and animals—even a bedouin. Among them were two musicians, one of whom played a 3-string lute, one of the supposed ancestors of the American banjo. It has a long narrow body covered with skin, a thin round neck, and a small plate of metal fixed to the top end of the neck with bits of wire loosely attached to it. This makes that buzzing sound which is characteristic of many African instruments. The musical style of these northern African countries shows that they are close to the Arab world—the drone effect of the top and bottom strings, and the ornamented playing, full of grace notes.

b. *1-string fiddle*. The other musician played this bright three-time "hoe-down" on a one-string fiddle, holding it left handed. He was almost invisible inside his white Arab-style robe and hood, with dark glasses.

c. *UPPER VOLTA*. Recorded at an evening of Mossi songs and music organized for the team by a local dignitary. Laila Nabu, a girl sings this attractive song accompanied by two 2-string lutes similar to the one on the Mali river boat.

4. SENEGAL

A Kora maker sits against the wall of his shop in Dakar, and strums and sings with a kora he has just finished. This is a kind of harp-lute, a beautifully-made instrument, with 16 strings in two banks, resonated with a large calabash. The first song is about an unfortunate trader who died on his wedding day, the second a love song.

5. GHANA

a. "Stand up, stand up for Jesus" from the Cheri-

him and Scrapheap Church in Accra. A standard Anglican hymn given the African treatment. The whole congregation, in their long white robes, were swaying and clapping, and the children dancing about.

b. *Mammy wagon*. An informal "highlife" band playing on the back of one of the trucks known as "mammy wagons." These are usually covered with slogans such as "Pay The Boy Now," "God Will Provide," "Poor And No Friend." Highlife, roughly speaking, is calypso re-Africanized to suit the taste of urban West Africans.

6. CAMEROON

a. *Fon's flutes and drum*. In the courtyard of the Fon of Big Babonki, his musicians play ceremonial music for him. There are ten flute players, each putting in his special note at the right moment, in the manner of bellringers. Two of them play a rattle with one hand, while holding the flute with the other, and they all dance round in a ring. It's much more tricky than it sounds. This kind of "one man, one note" music is found in many places from South to West Africa, sometimes also with horns or drums. The drummer is the Fon himself, already an old man, but he cannot resist joining in when there is music being made.

7. CONGO (Kinshasa)

a. *Swahili plainsong*. Plainsong in Swahili, at the White Fathers' mission at Shabunda. The Roman Catholic church has long led the way in Africanizing church music.

b. *Two mbiras*. Two short extracts of mbira playing from the Bushi tribe at Mulanga. This type of mbira is called *Likembe* in most of the Congo. It has 21 keys, and is played resting on a calabash for resonance. The mbira is a highly personal instrument. For long journeys on foot for instance, it can be a great time-whisper and comfort.

8. a. *Ayilongo*. The folk original of the song Paul Robeson made famous in the film "Sanders of the River." The Gesya tribe are the canoeists of the Congo River around Kislangani. They paddle standing up, with big spear-shaped paddles, about thirty men to a canoe. In the stern are the musicians, so important to any trip. They are playing two slit drums, one round, one flat and thin like an open three-foot envelope, and one skin drum.

b. *Afro-Mogumbo*. "Way down across the ocean in Dixie." Just about every kind of western popular music is performed with great gusto in Africa, this is a blink into the Afro-Mogumbo Club at Kinshasa.

SIDE TWO

1. MOCAMBIQUE

Chibudo. One of the ten or so movements of the *ngondo*, or dance with xylophone orchestra, of the Chopi tribe or southern Mocambique. The *chibudo* movement is one of the more strenuous dance movements; the dancers only have breath for one line of song, and the fifteen xylophones (*mbindila*) play fast driving melodies in short repeated patterns of eight beats. This particular composition is by Shambini, a leading virtuoso of this very musical people. Chief Tayela Zavala, a patron of music, tells the orchestra which movement to play, then Shambini, with considerable virtuosity, plays his introduction, which outlines the themes to be played, on his *sange* alto xylophone. At about 24 seconds he brings in the orchestra and dancers. At 1:20 I have cut in a 15 second close-up of *mbindila*, the bass xylophone, and at 1:48, the double-bass for 21 seconds. Then you hear Shambini's signal for the ending, and the play-out, ending with the line of song again. Several times you can hear the loud slap of the dancers hitting the ground with their shields.

This performance was an unusual one, in that the best players from all over the country were called in, with their instruments, for the visit of the Americans. As every Chopi village uses a slightly different xylophone tuning, the result, while virtuosic, is not too well in tune!

2. UGANDA

Endongo. Ensemble of 5 *endongo* mbiras (hand-pianos) of the Soga tribe of eastern Uganda. These little instruments, with metal tongues plucked by the thumbs, are found in many forms over most of Africa. They are unique to the continent. These *endongo* mbiras each have ten keys, and are made in three sizes, covering a range of four octaves.

Bwola. The royal dance of the Acholi of northern Uganda. The two drummers sit inside the two circles of dancers, the women inside, with their elaborate bead and cowrie aprons, the men outside, wearing skins round the waist, and ostrich feather headresses which sway with the dancing. This is from the end of a long recording, and I have chosen it because of the clear (to me anyway!) demonstration of drumming in three against four time. The two tiny high-pitched drums appear to be generally in four time (call it 12/8); the low-pitched drum, together with the leg rattles of the dancers, in three time (3/2).

Amadinda. The Ganda folk orchestra of the Uganda Museum, Kampala. The basis of this orchestra is an *amadinda* log xylophone, which is

played by three men. They are accompanied by an *endongo* 8-string lyre, two *evulindi* one-string fiddles, three sets of pampipes, two *endere* endblown flutes, rattles, and three drums, *entanyin*, *naku* and *enjovo*. Ganda music is a continuously shifting kaleidoscope (kaleidophone?) of interlocking melodies and rhythms.

b. *Ganga*. A historical song with the *enango* 8-string horizontal bow-harp, sung by Evaristo Muyinda, Uganda's leading performer of Ganda folk music. He was playing while sitting on a tree trunk jutting over Lake Victoria. The song tells about a certain Ganga, one of the Kabaka's palace guards long ago, who, like the Knave of Hearts, stole some meat from the kitchen, and with swift justice had both his hands cut off as a punishment.

5. ETHIOPIA

a. Song with large one-string fiddle (deep enough to be a one-string cello) at Lalibela, the site of some of the oldest Ethiopian Christian churches. This is said to be a song about the Emperor Haile Selassie, the town of Lalibela, and not least, a new hotel being built there which will undoubtedly bring the locals plenty of good tourist revenue. The influence of the north is evident with the decorated playing, and the tense nasal singing.

b. *KENYA*. *Kamba drummers*. Humorous team drumming of the Kamba tribe, at a reception held for Prime Minister Kenyatta. The Kamba make up a large part of the King's African Rifles, and are thus well imbued with military tradition. Here they are spoofing military commands (About turn!) and the banal (to them) sound of the European military band. You can hear the audience's response to their clever additive rhythms. There are five drummers, playing double ended drums which hang from their necks. They work slowly round the arena, crabwise, watching their leader intently with expression of the greatest wickedness and enjoyment.

6. TANZANIA

Suli dance. Extract from *suli* dancers at Dar-es-Salaam. One of the many skilled professional groups of folk musicians-entertainers who make their living travelling the country. This kind of drumming "sound" seems to occur in a belt across Africa from Tanzania and Mocambique to Angola: relatively simple parts, when considered individually, but combined with the other parts in complex ways that almost defy analysis. Here there are three tall drums, hand-played, with their heads weighted with wax to deepen the pitch, and one

small high-pitched drum, played with sticks, which plays a regular time-keeping beat. This is the part for Junior, and he generally has two or three buddies with him to keep the beat going when he tires. There is also a corrugated iron sheet blasted with two sticks, a Tanzanian specialty, and the rattles played by the singers. The dancers are masked, and they lurch, stride and stomp around on their 8 foot stilts trying to scare the wits out of the bystanders.

7. SOUTH AFRICA

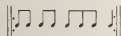
a. "Bombing" at one of the Johannesburg gold mines. This is an urban style of singing based partly on folk, partly on mission taught music. It is called bombing because it is about the loudest noise the human frame is capable of making, or standing!

b. *LISOTHO*. The *Lesiba* of the Sotho tribe, an ancient instrument which calls for great physical endurance to play it. It works on the principle of the blade of grass held between the thumbs; in this case it is a flattened quill which is attached to one end of a three-foot length of string. The string and quill are held taut on a small bow. The player vocalizes while playing. The *lesiba* is sometimes used by herdboys to signal to each other from hill to hill.

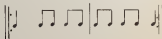
8. BOTSWANA

a. *Bushman mbira*. Kalahari bushmen and their families sitting around in their camp in the heat of the day, talking, munching wild watermelons, one of the more lazily playing an mbira. Not originally a Bushman instrument, they have borrowed it from their Bantu neighbors in Zambia.

b. *Bushman dance*. Two extracts of Bushman dancing, first the women, then the men and boys. The women shuffle round to a ring, clapping this irregular pattern:



and singing in a high-pitched yodel. The game is to pass round an ostrich egg from person to person. The men do a kind of toasting in the back of the throat while the boys sing the high notes.



SUST SOME GLUCKBULLSHIT.



JOE/50NDATM

STRAVE KREXIO

Handwritten scribbles and signatures at the bottom of the page.

CAUTION HIGH DAMAGE

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12

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RENOVA



"KREVER"

"KREVER"

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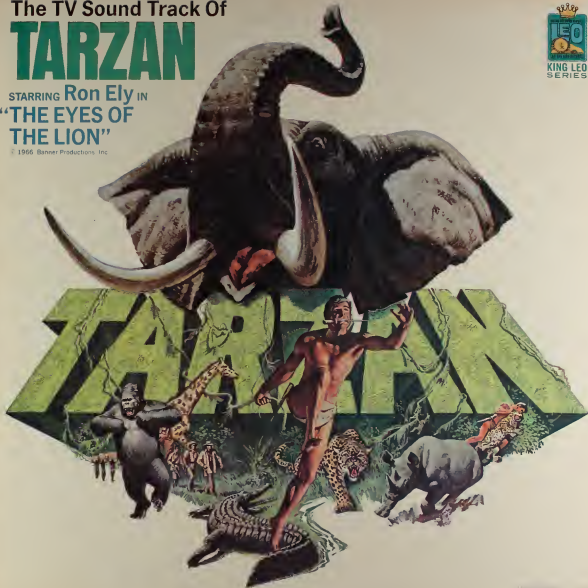
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The TV Sound Track Of

TARZAN

STARRING Ron Ely IN
"THE EYES OF
THE LION"

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LE-902



TARZAN

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of modern times
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Learn how Tarzan
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the "evil goddess" and
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Special - TARZAN'S
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BIG DADDY GRAHAM!



SLIGHTLY IRREGULAR

Includes the hits:
**WALK ON THE MILD SIDE
NUNS!
LET'S CALL IN SICK**

BELLEVUE RECORDS
LIMITED EDITION
 (lots of copies around)

Side one

Let's Get In Sick

Rich Clark, guitar, drums, bass & keyboards
 Joe Romagonia, sax
 The Poor Excuses (B.D. Graham, Tony Gudonis & Jim Levi), harmonies

Nuns!

Bob Byrnes, synthesizer
 Garry Lee, bass
 Ed McCormick, drums
 Andy Trockman, piano
 Drucile McDaniel, mother superior
 The Singing Nuns (Claire Fegley, Liz Gudonis, Nancy Huston,
 Jothe Kachline, Lisa Levinson & Anne Robinson), harmonies

What Do You Want To Do Tonight?

Debbie Gudonis with the Rich Clark Buick Unlimited Orchestra

Side Order Of Free

Walk On The Mild Side

Rich Clark, organ, bass, synth, drum program
 Clay Heery (who?), mail announcer
 Karen Stene, credit manager
 The Salesgirls (Claire Fegley, Liz Gudonis & Nancy Huston), harmonies
 The K-Mart Tabernacle Choir (Bob Byrnes, Elmer Chestnut, Bill Hallinan,
 Jim Levi, Morty McGee, Brian McKim, Mark McLaughlin &
 Tom O'Malley), harmonies

plus a mail full of mangers recorded shopping at the
 Comedy Factory Outlet in philo, pa

Burger God!
It's A Church. It's A Temple. It's A Restaurant.

Rich Clark, bass, organ, guitar & drums
 Tony Gudonis, guitar & vocalist
 The Sun Boys (Tommy Bristow, Rich Clark, B.D. Graham &
 Tony Gudonis), harmonies
 The Sun Girls (Karen & Traci Stene), harmonies

Wipeout!

B.D. Graham, drums
 The Akinlighters (Tommy Bristow, Melissa Dutton, Liz Gudonis,
 Cye Jordan, Keely Leigh, Terry Nawn & Jody Naylor), harmony

Produced by Rich Clark & Big Daddy Graham

recorded & mixed at Fundamentally Sound, indie park, pa
 engineered by Rich Clark
 vocal arrangements by Tony Gudonis
 photo by Michele Courchene
 typesetting & design by Coby Shap
 jacket made in canada

special thanks to John D., Bob Coggins & Mrs. G

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FOR
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ORIGINAL MOTION PICTURE SCORE

METRO-GOLDWYN-MAYER presents
A GEORGE PAL PRODUCTION

H.G. WELLS'
THE TIME MACHINE

in futuristic METROCOLOR

YOU
WILL
ORBIT
INTO
THE
FANTASTIC
FUTURE!



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BEFORE
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STARRING
ROD TAYLOR
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Screen Play by DAVID DUNCAN · Based on the Novel by H. G. WELLS · Directed by GEORGE PAL

Music Composed and Conducted by
RUSSELL GARCIA

A DIGITAL RECORDING

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METRO-GOLDWYN-MAYER presents A GEORGE PAL PRODUCTION

H. G. Wells

THE TIME MACHINE

George Pal was an artist in the truest sense of the word. He never sacrificed his ideals for material gain. His goal was to create a good film. This was particularly true with *The Time Machine* and *Atlantis, The Lost Continent*. George was intrigued with the music from an early orchestral score of mine. After meeting one Saturday afternoon, George asked me to compose *The Time Machine* score.

I tried to come up with a technique that was completely unique. By collecting taped sounds such as percussion

instruments, gongs, temple blocks, a saw struck with a soft mallet, a table knick vibrating, even a straw blown through gelatin and running these sounds backwards at different speeds. Upon hearing these sounds, I then scored them as normal instruments.

George Pal was very pleased with the results. But I must confess that it is really to his credit that *The Time Machine* score endures. George's vision was really the key to making it happen for all of us.

Russell Garcia

Russell Garcia

Vietnam composer, arranger and conductor, Russell Garcia is in today's Hollywood legend. Whenever a problem arose on a film score they would call Russ to straighten it out. Under contract at Universal Pictures for 15 years, Garcia composed and/or orchestrated such films and television shows as *Crime Suspecter*, *Father Goose*, *40 Lbs. Of Trouble*, *Shogun*, *The Great Miller Story*, *The Benny Goodman Story*, *Touch Of Evil*, *Art Of Love*, *The Bad, The Ugly From Tunis*, *Only American*, *Rawhide*, *Lovers*, *The Virginian*, *Wild West*, *West*, *Permit Me to Introduce*, *My Love My Love*, *None Of The Girls*, *Mr. Davis' Attorney* and many others. His prolific musical career included arranging and conducting with such artists as Judy Garland, Eleanor Powell, Vic Danne, Andy Williams, Dizzy Shore, Oscar Peterson, Buddy DeFranco, Ella Fitzgerald, Stan Getz, Louis Armstrong, Mel Tormé, Sarah Vaughan, Anita O'Day, Sammy Davis Jr., Margaret Whiting, Roy Eldridge, Stan Kenton, Les Lander, Johnny Hallyday, Rickie Lee Cole, etc. In Hollywood, Garcia has also composed many orchestral pieces as "Concerto for Brass Section", "New Era Symphony", and "The Martyrdom". He has worked with the Hamburg Radio Symphony, Vienna Radio Symphony,

Radio Orchestra of Zurich, New Zealand National Symphony and St. Louis Symphony.

I was nine years old when George Pal's genius unfolded for me across the screen for the very first time. It was *The Time Machine* more than any other film that really made my imagination soar. I was filled with such awe that, from that time on, George Pal became a second father to me.

Russell Garcia's magnificent score is as much part of *The Time Machine* as the film itself. In Russ's inspired hands we can hear the loving themes of Filby and *The Time Traveler* - their friendship come alive through the ages; the glorious time machine itself - a mechanism that we fully believed could perform the fantastic; the beautiful and terrifying H.G. Wells worlds of Eloi and the Morlocks, all rekindled for us with a striking resonance that is truly heartbreathing and unforgettable.

So join me and listen to the thrilling dynamics of *The Time Machine* and a special overture from George Pal's *Atlantis, The Lost Continent* - Russell Garcia's first time re-scoring of his own works. For me, they are the symbolic spirit of George Pal himself. And through these scores, he lives forever!

Arnold Leibovitz

In 1987, Arnold Leibovitz pays homage to George Pal with his film tribute *The Fantasy Film Worlds of George Pal*, available on cassette through New World Video.



- Side One
1. MAIN TITLE / CREDITS 1:55
 2. LONDON 1980 (Filby's Theme) 2:40
 3. TIME MACHINE MODEL 0:47
 4. THE TIME MACHINE 1:57
 5. QUICK TRIP INTO THE FUTURE 2:43
 6. ALL THE TIME IN THE WORLD 3:33
 7. BEAUTIFUL FOREST / THE GREAT HALL 2:18
 8. FEAR 1:31
 9. WEENA (Luv Theme) 1:46
 10. RESCUE 2:40
 11. REMINISCING 2:12
 12. MORLOCKS 2:34
 13. END TITLE (Reprise) 1:16
 - Side Two
 1. FIGHT WITH THE MORLOCKS 3:33
 2. TIME TRAVELER 2:26
 3. ESCAPE 3:31
 4. FEAR / UP AGAIN 1:41
 5. TRAPPED IN THE FUTURE 2:18
 6. LOVE AND TIME RETURN 2:33
 7. END TITLE 2:13
 8. ATLANTIS, THE LOST CONTINENT (Overture) 6:59

Main Title / Credits, Love Theme, Night Scene, Submarine, End Title.

Album Produced by Arnold Leibovitz

Technical Advisor: Sam Spencer

Sound Engineer/Mixer: Zeeb Lund

Digital Editing: Bernard Moberg

Post-Mixing Engineers: Ted Hall, Joe Seider

Mastering Engineer: Doug San

Album Layout: Ed Francis

GNP Album Coordinator: Neil Norman

With sincere thanks to Metro-Goldwyn-Mayer: Roger Moore, Deane Brown, Harry Laskov and Ruby Armstrong, CBS Songs: Sylvia Black, Jim Morrison, Sam Thang: Jeff Silbert

Deepest appreciation to Russ and Clara Garcia

GNP
Crescendo

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A ROCK-JAZZ CANTATA / BY GREG DYKES

THE SOUNDS OF SYNANON
THE SYNANON CHOIR



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Epic
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MEMORIES AUX BRUXELLES

THE OFFICIAL MUSIC OF THE 1988 BRUXELLES WORLD'S FAIR presented by Philips Records

MEMORIES AUX BRUXELLES

THE OFFICIAL MUSIC OF THE BRUSSELS WORLD'S FAIR

You could almost feel it in the air . . . the cold, grey, damp air that hovered over Brussels on the afternoon of October 17, 1958. The Fair was to be no more. For six months, this ancient Flemish city was a showcase for the nations of the world. From Bangkok to Boise . . . Melbourne and Munich . . . Cardiff and Cairo . . . the people came. Forty-two million came. Now they would come no more. The last Ferris Wheel had turned. The last exhibit had been gazed at. The last bench had been rested upon.

The Brussels World's Fair was over!

The fortunate forty-two million had souvenirs—and photographs—and some feet—no cherished memories. The rest of us had only newspaper clippings and retold tales.

But wait . . . The Fair lives again. Once more a happy foot taps to the rhythm of an old French sauteuse rhyme—circa 1956—as heard in the French Restaurant. Once more the stirring voices of the 150-man Choir & Band of the Russian Red Army reverberates across the Parade Grounds—in a triumphal performance of the Marche Grande. Once more eyes turn upward and senses quicken as the air fills with

Carillon music from the Dutch Pavilion. Once more we appreciate the natural simplicity of Far Eastern music as we hear Japanese musicians render a composition expressly composed for the Fair. Once more a "civilized Englishman" listens intently to a Congolese Boy's Choir chant native folksongs from the deepest part of "the dark continent."

Indeed, the Fair lives again. For the music has not stopped. On a remarkable recording is an everlasting remembrance of the original music—as recorded in actual performances—presented as it was to those who were there. Each nation represented on this recording was contacted and official government permission obtained. Even more remarkable is the uniformity of stereo-fidelity sound and clarity throughout this recording, especially when we consider that each selection was recorded under the technical limitations of each individual nation represented. Here, more than ever, the "handcrafted" exactness of Carlton Records can be truly appreciated.

This is the recording you will hear now and so many times in the years to come. We call it MEMORIES AUX BRUXELLES! We think you'll call it a collector's item!

— Goodman, Steyne

Side 1

March of the World's Fair

Official March of the Fair composed by Peter Lerman on commission for the Belgian government, performed by the Symphony Orchestra of the Institut National Belge de Radiodiffusion.

Music from the Belgian Congo

Sung by the Congolese Boy Singers (The Troubadours of King Baudouin) and various national instruments of the Belgian Congo.

Carillon Music of the Dutch Pavilion

Music from the Japanese Pavilion

Composed on commission for the Japanese Government by Yuki Toyama.

March from the German Pavilion

Performed by the Frankfurter Stadt-Symphonie Orchestra.

Memories from Italy

(Rondeau) Performed by The Symphony Orchestra of the Ente Italiano Audizioni Radiofoniche.

Side 2

Band of the "Garde Civique" (Belgium's Civil Police)

Marching through the Fair grounds.

Carillon Music of the Vatican Pavilion

Electronic Music from the Netherlands Pavilion (Verese)

Marche Grande

(Stadion Side) 150-man Choir and Band of the Army of the U.S.S.R. performing without a conductor.

Music from the French Restaurant

Music in the Cafe Blue Danube



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This is a MONAURAL record. For proper reproduction play only at 33½ rpm with microgroove stylus using RIAA or similar playback compensation.

CSO-111 STEREO

WALT DISNEY'S

MARY POPPINS

JULIE ANDREWS DICK VAN DYKE

ORIGINAL CAST SOUND TRACK



RCA VICTOR

DAVID TOMLINSON GLYNIS JOHNS ED WYNN

Music and Lyrics by RICHARD M. SHERMAN and ROBERT B. SHERMAN Arranged and Conducted by IRWIN KOSTAL

ORIGINAL CAST SOUND TRACK

Walt Disney
presents
Mary Poppins

starring

JULIE ANDREWS · DICK VAN DYKE
DAVID TOMLINSON · GLYNIS JOHNS · ED WYNN

Music & Lyrics by RICHARD M. SHERMAN & ROBERT B. SHERMAN Arranged & Conducted by IRWIN KOSTAL

Screenplay by BILL WALSH, DON DA GRADI Based on the "Mary Poppins" books by P. L. TRAVERS

Co producer BILL WALSH Directed by ROBERT STEVENSON

Mary Poppins	JULIE ANDREWS
Bert	DICK VAN DYKE
Mr. Banks	DAVID TOMLINSON
Mrs. Banks	GLYNIS JOHNS
The Domestic	HERMIONE BADDELEY & RETA SHAW
The Children	KAREN DOTRICE & MATTHEW GARBER
Katie Nanna	ELSA LANCHESTER
The Constable	ARTHUR TREACHER
Admiral Boom	REGINALD OWEN
Uncle Albert	ED WYNN
The Bird Woman	JANE DARWELL
Mr. Dawes, Jr.	ARTHUR MALET

Sound Supervisor ROBERT O. COOK Sound Mixer OLAN THOMAS Music Editor EVELYN KENNEDY Choreography by MARC BREAUX and DEE DEE WOOD Costume and Design Consultant TONY WALTON

SIDE 1

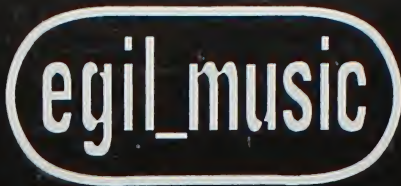
- | | |
|---|--|
| 1 D'VURTUE | Orchestra & Chorus |
| 2 THE PERFECT NANNY | Karen Dotrice as Jane
Matthew Garber as Michael |
| 3 SISTER SUFFRAGETTE | Glynis Johns as Mrs. Banks |
| 4 THE LIFE I LEAD | David Tomlinson as Mr. Banks |
| 5 A SPOONFUL OF SUGAR | Julie Andrews as Mary Poppins |
| 6 PAVEMENT ARTIST
(Chim Chim Cheree) | Dick Van Dyke as Bert |
| 7 JOLLY HOLIDAY | Dick Van Dyke & Julie Andrews |
| 8 SUPER-CALI-FRAGIL-ISTIC-
EXPLA-LIDECIDUS | Julie Andrews, Dick Van Dyke & Pearties |
| 9 STAY AWAKE | Julie Andrews |

SIDE 2

- | | |
|---|---|
| 1 I LOVE TO LAUGH | Ed Wynn as Uncle Albert
Julie Andrews & Dick Van Dyke |
| 2 A BRITISH BANK
(The Life I Lead) | David Tomlinson & Julie Andrews |
| 3 FEED THE BIRDS
(Tuppence a Bag) | Julie Andrews & Chorus |
| 4 FIDELITY FIDUCIARY BANK | Dick Van Dyke,
David Tomlinson & Bankers |
| 5 CHIM CHIM CHEREE | Dick Van Dyke, Julie Andrews,
Karen Dotrice & Matthew Garber |
| 6 STEP IN TIME | Dick Van Dyke & Chimney Sweeps |
| 7 A MAN HAS DREAMS
(The Life I Lead — A Spoonful of Sugar) | David Tomlinson & Dick Van Dyke |
| 8 LET'S GO FLY A KITE | David Tomlinson, Dick Van Dyke
& Londoners |

Produced for phonograph records by JIMMY JOHNSON with
the assistance of Evelyn Kennedy and SUNSET SOUND
RECORDERS' Engineers BRIAN ROSS & Bruce Botnick

Full performance duration — 101



BOW WOW WOW
"Eastern Promise" MIXES
PLUS! BONUS REMIX OF
PURPLE PLANET
"Paper Plane"

TAKEN FROM THE MIX_COMPILATION
GROOVE RADIO PRESENTS:
ALTERNATIVE MIX (#51128)
EXECUTIVE PRODUCER: SWEDISH EGIL

SIDE A

1. **BOW WOW WOW:** *"Eastern Promise"*
(Dub Pistols vs. Bow Wow Wow Mix) (4:30)
2. **BOW WOW WOW:** *"Eastern Promise"*
(Dub Pistols Remix) (3:27)

SIDE B

1. **BOW WOW WOW:**
"Eastern Promise" (Radio Mix) (3:37)
2. **PURPLE PLANET:**
"Paper Plane" (Ice On The Wings Remix) (7:37)

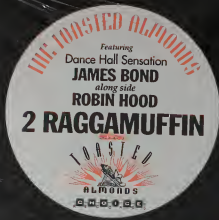
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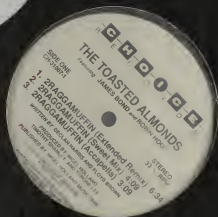
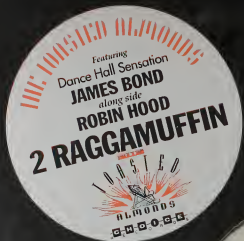
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Nodd Hobin
band



Todd Hobin band



MICHAEL "Desi" DESNOYERS
electric bass and vocals

SHAWN HOBIN
drums, percussion and vocals

TODD HOBIN
acoustic guitars, electric guitar,
acoustic piano, synthesizers
and vocals

DOUG MONTICRIEFF
electric guitars, banjo,
wurlitzer piano, synthesizers
and vocals

BRUCE FOWLER
electric guitars, conga and vocals

PRODUCED BY BILL MURPHY AND TODD HOBIN

Production Assistance: Doug Monticrieff and Bob Attridge
Engineered by Bill Murphy and Dave Brower
Assistant Engineers: Charles Szatkin and Dan Patrowski
Recorded at Studio 3, Syracuse, N.Y. and Rose Hill Recording, Marcelus, N.Y.
Mastered by Ray Janos at C.B.S., New York City
Cover Photos: Scott Freeman
Cover Design: Greg Stiella

Thanks to Dave Torrey and Vince Taft for technical and creative assistance
at Rose Hill. Dr. Stan Allen and Bill Cooper at Newhouse Communications
Center, Syracuse University, Dave Prehnice, Ed Zak, Tom Jones, Steve
"Ext" Krieser and Tom Stone.

Special thanks to our friends and families for... faith.

Management:

Veter Gagliardi
P.O. Box 43
Clay, NY 13041
315-622-1673

Side One

1. ROCK MY SOUL (3:54)
2. LOVE IS MUSIC (4:07)
3. WHERE IS SHE NOW (4:26)
4. HEY, GOD (4:12)
5. EVERYBODY'S GOT A
SONG TO SELL (4:29)

Side Two

1. NEW YORK COUNTRY SONG (3:22)
2. I HATE YOU (A LOVE SONG) (4:55)
3. WHEN IT'S OVER (3:28)
4. GOOD-BYE (3:28)
5. I WANT TO BE LIKE HIM (4:50)

All songs written by Todd Hobin except "Love Is Music,"
Music—Doug Monticrieff and Lyrics—Bruce Fowler.
All songs © TODD HOBIN MUSIC/BMI

VRIES
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Additional Musicians: Richard Scapicchio—Hammond Organ on "Rock My Soul,"
"Love Is Music" and "Hey, God," and String Synthesizer on "Love Is Music"
and "When It's Over," Jim Taddio—Sax on "Rock My Soul" and "When It's Over,"
Kathy Monticrieff—back-up vocals on "Rock My Soul," "Song to Sell" and
"Good Bye," and Miron Diachuk back-up vocal on "I Want to Be Like Him"

LPS 811

STEREO



Ramsey Lewis

Maiden Voyage





CADET
RECORDS

STEREO
LPS 811

Ramsey Lewis

Maiden Voyage

SIDE 1	TIME	SIDE 2	TIME
MAIDEN VOYAGE	4:45	LES FLEURS	4:25
NIGHTY GUINN*	3:10	SINCE YOU'VE BEEN GONE	3:55
SWIFT RAIN	3:00	IN THE HEAT OF THE NIGHT*	3:47
LADY MADONNA	5:25	AFTER-NOONAL TWIST	3:40
DO YOU KNOW THE WAY TO SAN JOSE*	3:40	ONLY WHEN I'M DREAMING	3:28
ONE	4:40	ETERNAL ROMANCE	6:25

*ASCAP All others BMI

Personnel: RAMSEY LEWIS, piano; CLEVELAND J. CATTON II, bass;
MILNICE WHITE, drums, supervised by STEVE and VANCE.
Arrangements: Charles Stronny & Cleveland J. Catton II

Recorded at Universal Studios, Chicago April 1966

Reproduced by Charles Stronny

Album supervised: Richard Egan Photo: David Ho Album design: Jerry Gritter
CADET RECORDS, 320 EAST 28TH STREET, CHICAGO, ILLINOIS 60616



 Don Barnes &

 Debbie Williams





EDDIE CANO & NINO TEMPO ON BROADWAY

THE EDDIE CANO QUARTET & THE SAXOPHONE ARTISTRY OF NINO TEMPO

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MONO ATCO 33-184

EDDIE CANO & NINO TEMPO ON BROADWAY

MONO

ATCO 33-184

Side 1

1. ON BROADWAY

(By Harry Warren, Cynthia Kay, Jerry Leiber & Mike Stoller.
Scepter-Gale/Columbia, BMI, Time 2:25)

2. A HARD DAY'S NIGHT

(By John Lennon & Paul McCartney, Melody & MCA, BMI, Time 3:01)

3. REZA

(By Eddie Cano & Nino Tempo, Scepter, BMI, Time 3:03)

4. DON'T THINK TWICE

(By Bob Dylan & Robby Robertson, ASCAP, Time 3:00)

5. KING KONG

(By Bert Berni, Scepter, ASCAP, Time 3:20)

6. MY RESOLUTION

(By Eddie Cano, JVP, ASCAP, Time 3:22)

Side 2

1. CALL YOUR D

(By David Tomasco, Naxos, ASCAP, Time 2:20)

2. FOR WHOM THE BELL TOLLS

(By Victor Young, Ferraro, ASCAP, Time 2:58)

3. INSENSATEZ

(By Antonio Carlos Jobim & Vinícius de Moraes, Scepter, BMI, Time 3:14)

4. ADIOS CAROLINA

(By Eddie Cano, JVP, ASCAP, Time 2:48)

5. HIS GROOVE

(By Eddie Cano & Steve Trovace, JVP, ASCAP, Time 3:02)

6. HIP STREET

(By A. L. Huggins, Dandy Sam, BMI, Time 3:22)

The Eddie Cano Quartet (Eddie Cano, piano; David Trovace, bass; Fred Aquino, drums; Carlos Mejia, conga drums) & Nino Tempo, tenor sax

Recording Engineer: Thomas Roger
Cover Illustration: GUY CORDOK
Cover design: HUGO ADRIAN
Supervision: MESSI DRAGUN

This is a high fidelity recording. For best results observe the R.I.A.A. 15db frequency response characteristic with a 500 cps offset.

Perhaps this album should have been released in a plain brown wrapper, or at least with the liner notes pressed back to front and upside-down to tease the listener into a blindfold test. It was a most unusual day when Eddie Cano and Nino Tempo began to tape these sides, but the element of surprise is only a secondary aspect of what they created.

The chief value of this date lies, as it should on all recordings, in the quality of the music produced. Its character is manifestly different from that usually associated with the two artists who share top billing. Let us not brand it as a jazz album, a Latin or bossa nova album, but rather as an album of relaxed, unpretentious music, without vocals, without pyrotechnics, but with a great deal of charm.

Since 1952 Eddie Cano has had so many hit recordings to his credit that he might well have been forgiven for a reluctance to experiment. When you have established a style accepted by a mass audience, why rock the boat?

As Cano explains it, "Nino was instrumental in getting me together with the Atto people. At first I had mixed emotions about making a session with him, even though I had known him years ago as a saxophonist. I associated him more recently with rock 'n' roll, which is certainly not my groove. But then I went to a rehearsal, and right away my misgivings and I knew that it was going to work out, and that Nino was the same fine saxophonist he had always been."

"What you hear on these sides is actually Nino joining forces with an organized group. I've had my combo together since 1957. Fred Aquino has been with me for most of the last seven or eight years. Carlos Mejia was born in New York City and raised in South America, but he eventually settled in Los Angeles and he's a long-time associate of mine. The most recent addition to the group is our bassist, David Trovace, who joined us a little over a year ago. He's also a Los Angeles. This is the first time on records and we were very pleased with the sound he got, as well as his ideas."

"I had a very happy time making this album. There was no pressure. It was a pleasure to work with a producer who tries to understand and bring out the best in everyone. And I hope Nino won't mind my saying that his beautiful playing was a delightful surprise to all of us—not that he should ever have forgotten that he could play the way."

Among the wide range of tunes selected, Cano singled out a few for special comment. "We used the old original Afro beat in On Broadway. For Whom The Bell Tolls is the title song of the movie; the idea to do it came from Nino."

Nino Tempo, born in Niagara Falls, N.Y., but a Hollywood resident from the age of eight, studied chorale while under the spell of Benny Goodman, then took up the saxophone when he was 13 and a Charlie Parker devotee. After making his professional debut at 14 with Horace Heath, he joined Maynard Ferguson's band a couple of years later and remained with Ferguson off and on for six years, playing tenor.

"Later on," he says, "I did a lot of rock 'n' roll studio work, and Alvin Karpis asked me one day whether I could do anything else besides play. Pretty soon I was to busy as a pop singer that people began to forget I had put in all those years as a saxophonist."

The hats Nino made with his sister April Stevens, including Deep Purple and Sweet And Lovely are too well known to need detailed recounting here. It was luck of available time that forced him to give up playing. When his album was being recorded, he picked up his saxophone for the first time in four years. "All I had to do was run through a few chords and I felt at home again, as if I'd never stopped."

The Tempo tenor sound has a lyrical beauty very much like that of Stan Getz. Is this deliberate? "I always dig Stan, but I never consciously tried to copy him."

Nino's favorite tracks are Reza, back known as the Theme song of the Brass '65 unit, and Inesentate, in which Cano and he both outline the lovely Jozy de Moraes theme.

The introductory outtakes of A Hard Day's Night feature the popular march rhythm from Brass. The perennial force of the blues is evident in His track as in several others, among them King Kong, which Nino says "we decided to do at the last minute, very spontaneously."

Having sampled the surprise element, Atco Records and I now leave it to you to surprise your friends by playing this set for them on a blindfold basis. The reaction will earn, both for Eddie Cano and for Nino Tempo, a great deal of musical respect to which they clearly were entitled all along.

LEONARD FEATHER

RCA RADIO SERIES

DJL-3829
DJL-3830
DJL-3831
DJL-3832
DJL-3833

DAVID BOWIE

SIDE ONE	RUNNING TIME
<u>Intro:</u>	:35
Scary Monsters	6:00
Interview Bridge	6:20
It's No Game--Part I (*)	10:17
Space Oddity (*)	14:00
Ashes To Ashes (*)	18:21
Fashion (*)	23:09
<u>Out Cue:</u> "We'll be back with more of the David Bowie Radio Special after station identification."	

SIDE TWO	RUNNING TIME
<u>Intro:</u> And now Part 2 of the David Bowie Radio Special	
Uptill Backwards	3:24
Interview Bridge	3:54
Kingdom Come (w/interview bridge)	7:36
Teenage Wildlife	13:11
Scream Like a Baby (*)	16:46
It's No Game--Part II (*)	21:06
<u>N Cue:</u> "This show is brought to you through the courtesy of RCA Records"	

Please note: (*) indicates drop in segment

RCA RADIO SERIES

BRUCE COCKBURN

SIDE ONE	RUNNING TIME
<u>Intro:</u>	1:00
Tokyo (*)	4:35
Rumours of Glory	8:10
Fascist Architecture	10:47
Interview Bridge	11:14
You Get Bigger As You Go	15:50
Interview Bridge	16:10
How I Spent My Fall Vacation	22:35
<u>Out Cue:</u> "We will be right back with more of the Bruce Cockburn Radio Special after station identification".	

SIDE TWO	RUNNING TIME
<u>Intro:</u>	
"Welcome back to the Bruce Cockburn Radio Special	:10
Grim Travelers (w/drop in bridge)	5:20
Guerrilla Betrayed	9:16
You Get Bigger As You Go (*)	13:51
More/Not More (*)	17:41
What About the Bond	22:31
<u>N Cue:</u> "His show was brought to you through the courtesy of RCA Records"	

Please note: (*) indicates drop in segment

RCA RADIO SERIES

POLYROCK

SIDE ONE	RUNNING TIME
<hr/>	
Intro:	:48
Green For Go (w/interview bridge)	4:25
Shut Your Face	7:10
#7 (w/interview bridge)	10:01
Romantic Me	14:05
Go West (*)	17:20
Sound Alarm	22:21
<u>Out Cue:</u> "The Polyrock radio special will continue following station identification".	

SIDE TWO	RUNNING TIME
<hr/>	
Intro:	
"Welcome back to the Polyrock radio Special	:10
No Love Lost	3:05
Your Dragging Feet (*)	8:05
Body Me (*)	10:55
This Song	14:00
Interview Bridge	14:20
Bucket Rider	17:20
<u>N Cue:</u> "This show was brought to you through the courtesy of RCA Records"	
	17:48

Please note: (*) indicates drop in segment

RCA RADIO SERIES

HALL & OATES

SIDE ONE	RUNNING TIME
<hr/>	
<u>Intro:</u>	1:16
Kiss On My List (*)	5:30
Gotta Lotta Nerve (w/interview bridge)	9:00
United State	12:21
Hard To Be In Love With You (w/interview bridge)	16:01
You've Lost That Lovin' Feeling	21:05
You Make My Dreams	24:10
<u>Out Cue:</u> "The Daryl Hall & John Oates Radio Special will continue after station identification".	

SIDE TWO	RUNNING TIME
<hr/>	
<u>Intro:</u>	
"Welcome back to the Daryl Hall & John Oates Radio Special	
How Does It Feel To Be Back	4:50
(w/interview bridge)	
Everytime You Go Away (w/interview bridge)	9:35
Africa	14:11
Big Kids (*)	17:40
Diddy Doo Wop (I Hear The Voices)	21:12
<u>N Cue:</u> "This show is brought to you through the courtesy of RCA Records"	

Please note: (*) indicates drop in segment

RCA RADIO SERIES

ELLEN SHIPLEY

SIDE ONE	RUNNING TIME
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<u>Intro:</u>	1:00
Heart to Heart	4:50
(w/interview bridge)	5:50
Talk Don't Shout	9:33
(w/interview bridge)	10:43
Living For The Tenderness	17:43
Solo (*)	21:47
<u>Out Cue:</u> "We will be right back with more of the Ellen Shipley Radio Special right after station identification"	

SIDE TWO	RUNNING TIME
----------	--------------

<u>Intro:</u>	
"Welcome back to the Ellen Shipley Radio Special	:10
Jamie	3:35
(w/interview bridge)	4:12
Lost Without Your Love	10:20
Fotogenic (*)	13:47
Promise To Keep	17:50
(w/interview bridge)	19:40
This Little Girl	23:02
<u>N Cue:</u> "This show was brought to you through the courtesy of RCA Records"	

Please note: (*) indicates drop in segment



NAME *Bruce Cockburn*

VOLUME *II*

VOLUME TWO OF A SPECIAL FIVE VOLUME SERIES FEATURING
DAVID BOWIE, BRUCE COCKBURN, POLYROCK, DAPYL HALL & JOHN DATT'S AND LEN SHIPLEY



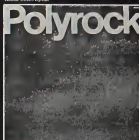
**A SPECIAL FIVE VOLUME
SET OF RADIO SPECIALS/
THIS VOLUME FEATURING
BRUCE COCKBURN**

The RCA Special Series is a collection of radio specials featuring the words and music of some of RCA's most prominent and pioneering artists. This series is produced by Thrifty Ear Productions. See insert for full sequencing of program.



Young Thelma and Cockburn

Volume Three/Polyrock



Volume Four/Daryl Hall & John Oates



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RCA Records, New York, NY / Printed in U.S.A.

Volume Five/Elton John



Executive Producer: Dick Wapner
NOT FOR SALE FOR PROMOTIONAL USE ONLY



Volume One/Grand Funk





NAME *Polyrock*

VOLUME *III*

FEATURING AN INTERVIEW WITH PRODUCER PHILIP GLASS
VOLUME THREE OF A SPECIAL FIVE VOLUME SERIES FEATURING
DAVID BOWIE, BRUCE COCKBURN, POLYROCK, DARYL HALL & JOHN OATES AND ELLEN SHIPLEY



**A SPECIAL FIVE VOLUME
SET OF RADIO SPECIALS/
THIS VOLUME
FEATURING POLYROCK**

The RCA Special Series is a collection of radio specials featuring the words and music of some of RCA's most prominent and pioneering artists. This series is produced by Thrane Ear Productions. See insert for full sequencing of program.

Volume Four/David Hall & John Oates



Volume Five/Tina Turner



RCA

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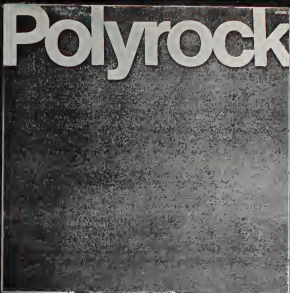
Volume One/David Bowie



Executive Producer: Don Wardell
NOT FOR SALE FOR PROMOTIONAL USE ONLY



Volume Two/Dave Davies



Volume Three/Patrick



NAME Bruce Cockburn & John Gates

VOLUME 4

VOLUME FOUR OF A SPECIAL FIVE VOLUME SERIES FEATURING:
DAVID BOWIE, BRUCE COCKBURN, POLYROCK, DARYL HALL & JOHN GATES AND ELLEN SHIPLEY



A SPECIAL FIVE VOLUME SET OF RADIO SPECIALS/ THIS VOLUME FEATURING DARYL HALL & JOHN OATES

The RCA Special Series is a collection of radio specials featuring the words and music of some of RCA's most prominent and promising artists. This series is produced by Twenty-Eight Productions. See insert for full sequencing of program.

Volume Five: Daryl Hall & John Oates



Volume One: David Bowie



Volume Four: Daryl Hall & John Oates

RCA

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Volume Two: Bruce Cockburn



Executive Producer: Don Wardell
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Volume Three: Polyrock





NAME

Ellen Shipley

VOLUME

IV

FEATURING AN INTERVIEW CONDUCTED*
BY OAVE MARSH OF ROLLING STONE

VOLUME FIVE OF A SPECIAL FIVE VOLUME SERIES FEATURING:
DAVID BOWIE, BRUCE COCKBURN, POLYRICK, DARYL HALL & JOHN OATES AND ELLEN SHIPLEY



**A SPECIAL FIVE VOLUME
SET OF RADIO SPECIALS/
THIS VOLUME FEATURING
ELLEN SHIPLEY**

The RCA Special Series is a collection of radio specials featuring the words and music of some of RCA's most prominent and promising artists. This series is produced by Thelma Air Productions. See insert for full sequencing of program.



Volume Four Ellen Shipley

Volume One David Bowie



Volume Two Bruce Cockburn



Volume Three Pirelli



Executive Producer: Dan Wandell
NOT FOR SALE FOR PROMOTIONAL USE ONLY



Volume Four Geryl Hall & John Oates



599



NAME.....

Grace Slick

VOLUME.....

VI

A SPECIAL RADIO SERIES FEATURING:

DAVID BOWIE, BRUCE COCKBURN, POLYTRON, DARYL HALL & JOHN OATES, ELLEN SHIPLEY, GRACE SLICK, AND DON McLEAN

Volume Seven/Dave Must Love



Volume Eight/David Bowie



Volume Nine/Bruce Cockburn



The RCA Special Series is a collection of radio specials featuring the words and music of some of RCA's most prominent and promising artists. This series is produced by Thirty Ear Productions. See insert for full sequencing of program.

THIS VOLUME FEATURING GRACE SLICK

Volume Three/Elton John



Volume Six/Grace Slick



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Volume Four/Dave Must Love



Executive Producer: Don Wandorf
NOT FOR SALE/NOT PROMOTIONAL USE ONLY

Volume Five/Grace Slick



PROMOTIONAL ALBUM
NOT FOR SALE

RCA



Through the Hoop with Grace Slick

Track by track answers to questions about each song
on her "Dreams" LP

Side A

Stereo

DJL1-3601-A

1. Dreams
2. El Diablo
3. Face to the Wind
4. Angel of Night
5. Seasons
6. Do It the Hard Way
7. Full Moon Man
8. Let It Go
9. Garden of Man

(Contains No Music)

Producer: Fred Kon. ass

Executive Producer: Don Wardell

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PROMOTIONAL ALBUM
NOT FOR SALE

RCA



Through the Hoop with Grace Slick

The Grace Slick Interview

Side B
DJL1-3601-B

Stereo

- Track 1. Question re: The LP cover
- Track 2. Question re: Touring
- Track 3. Question re: New book
- Track 4. Question re: New "Dreams" LP
- Track 5. Question re: Being a solo act
- Track 6. Question re: Care of voice
- Track 7. Question re: Thanks for being on the show

(Contains No Music)

Producer: Fred Kompass

Executive Producer: Don Wardell

Verve[®]

FORECAST

From The ABC News Television Production Africa
SOUNDS OF AFRICA

STEREO

Side 1

FTS3021

1. NIGERIA: a. Folk Opera b. Egungun—3:50
2. NIGERIA: a. Ibo Dance b. Lagos Police Band—1:57
3. MALI: a. 3-string lute b. 1-string fiddle—2:39
- UPPER VOLTA: c. Song with lutes
4. SENEGAL: Kora—2:35
5. GHANA:—2:35
- a. Stand up for Jesus
- b. Mammy Wagon
6. CAMEROON: Fon's flutes and drum—1:50
7. CONGO (Kinshasa)—2:55
- a. Swahili plainsong
- b. Two mbiras
8. CONGO (Kinshasa)—:55
- a. Ayilongo
- b. Afro-Mogambo

Prod. By Andrew Tracy
Prod. Supervisor, Jerry Schoenbaum

MGM RECORDS • A DIVISION OF METRO-GOLDWYN-MAYER, INC. • Made in U.S.A.

Nerve FORECAST

From The ABC News Television Production Africa
SOUNDS OF AFRICA

STEREO

Side 2

FTS3021

1. **MOCAMBIQUE:** Chibudu—2:46
(Shambini) (Ind.)
2. **UGANDA:** Endongo—2:46
3. **UGANDA:** Bwoia—2:05
4. **UGANDA:** a. Amadinda b. Ganga—2:55
(Evaristo Muyinda) (Ind.)
5. **ETHIOPIA:** 1-string fiddle—3:13
KENYA: Kamba drummers
6. **TANZANIA:** Stilt Dance—2:27
7. **SOUTH AFRICA:** Bombing—2:34
LISOTHO: Lesiba
8. **BOTSWANA:** a. Bushman mbira—2:46
b. Bushman dance

Prod. By Andrew Tracy
Prod. Supervisor, Jerry Schoenbaum

MGM RECORDS • A DIVISION OF METRO-GOLDWYN-MAYER, INC. • Made in U.S.A.

more fresh hits from
akashic records

1. under the influence

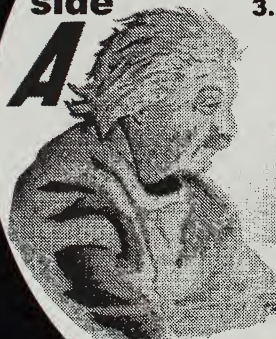
2. natural law

3. Trip Wire(melting tires)

4. A Place to Rise
feat. Granpappy

side

A



© 2001

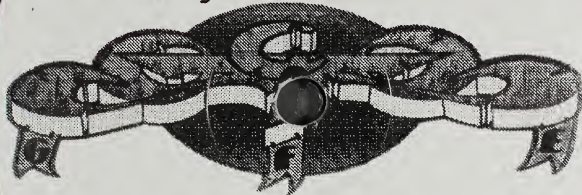
Granola Funk Express presents

slactivism



GFE

this side of your album
contains four incredible instrumentals,
all of them tremendous hits you can rock anywhere
great for parties, weddings, mc battles, and strip clubs!!!
www.granolafunk.com



- 1.Rebuild the Junkyard(truth conquers all)
 2. Under the Influence
 - 3.Trip Wire(melting tires)
 - 4.A Place to Rise
- (all of the above being Inst.)
super powered bonus track
5. Mr. Deezelee Deluxe

GFE
you sucka's

VERTIGO

SIDE A



URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS Vervielfältigung (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN



6360 046

AA 6360 046.1 Y

AA 6360 046.2 Y

GEMA

SIDE A (over)

Life Child (Ramases) 6:25
Hello Mister (Ramases) 3:10
And The Whole World
(Sel) 3:44
Quasar One
(Ramases) 6:40
You're The Only One
(Sel) 2:25

SIDE B

Earth People (Ramases) 4:45
Balloon (Ramases) 4:28
Molecular Delusion
(Ramases) 4:05
Dying Swan Year 2000
(Ramases) 0:42
Jesus Come Back
(Ramases/Sel) 5:03
Journey To The Inside
(Ramases) 6:21

Space Hymns
RAMASES
VERTIGO

A PHILIPS RECORD PRODUCT

LEO THE LION RECORDS



KING LEO SERIES

The TV Sound Track Of **TARZAN AND THE EYES OF THE LION**

Starring Ron Ely

Produced For NBC-TV By Banner Productions, Inc.

LE 902

SIDE 1

PART 1

17:21

MGM RECORDS — A DIVISION OF METRO-GOLDWYN-MAYER, INC. — Made In U.S.A.

LEO THE LION RECORDS



KING LEO SERIES

The TV Sound Track Of **TARZAN AND THE EYES OF THE LION**

Starring Ron Ely

Produced For NBC-TV By Banner Productions, Inc.

LE 902

SIDE 2

1. PART 2 16:10

2. TARZAN'S MARCH 2.50

(Sydney Lee)

Pin-Tar Music, Inc. BMI

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.

CHALLENGER INTANAS

Produced by Cedric Smith
Challenger Productions
Exec. Prod.: Wayne Barker
Recorded & Mixed by
Bill Jolly at Be Jolly Studio, Phila., PA
CHI2006

Side 1
33 1/3 RPM
Stereo

SEX OFF YOUR POCKET (vocal)

SEX OFF YOUR POCKET (dub)

(Eddie Alexanden)
(Eddie A)

© 1991 Challenger and Eddie Music P.R.S.

Special thanks to Bobby Daniel

Dist. by Challenger Intanas

1124 South St.

Phila., PA 19147

(215) 765-4995

(215) 829-0637

CHALLENGER INTANAS

Produced by Cedric Smith
Challenger Productions
Exec. Prod.: Wayne Barker
Recorded & Mixed by
Bill Jolly at Be Jolly Studio, Phila., PA

CHI 2006

Side 2
33 1/3 RPM
Stereo

PERFECT (vocal)

PERFECT (dub)

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Special thanks to Bobby Daniel

Dist. by Challenger Intanas

1124 South St.

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**BELLEVUE
RECORDS**

BIG DADDY GRAHAM

SLIGHTLY IRREGULAR

SIDE ONE

STEREO
KLG 82284

1. WALK ON THE MILD SIDE 3:42
GRAHAM - REED - TRACKMAN
2. BURGER GOD 4:49
GRAHAM - TONY GUDONIS
3. WIPEDOUT! 1:04
WHO CARES?
4. THERE IS NO FOURTH SONG
NOBODY

BOOKING INFO: WRITE P.O. BOX 771, LANGHORNE, PA. 19047

**BELLEVUE
RECORDS**

BIG DADDY GRAHAM

SLIGHTLY IRREGULAR

SIDE ORDER
OF FRIES

STEREO
KLG 82284

1. LET'S CALL IN SICK 3:11

CLARK - GRAHAM - TONY GUDONIS

2. NUNSI 3:40

GRAHAM - TONY GUDONIS

3. WHAT DO YOU WANT TO DO TONIGHT? 5:41

GRAHAM - CLARK

BOOKING INFO: WRITE: P.O. BOX 771, LANGHORNE, PA 19047



THE PROTO RECORD COMPANY®

SIDE A
45 RPM

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I WANNA GROOVE (6.10)

(Duncan/Ley/Morrison)

ARLENE DUNCAN

Produced by Ian Guenther & Willi Morrison
for Three Hats/GSP Productions



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SIDE AA
45 RPM

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I WANNA GROOVE (Instrumental) (6.00)
(Duncan/Ley/Morrison)

ARLENE DUNCAN

Produced by Ian Guenther & Willi Morrison
for Three Hats/GSP Productions



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Vinylmania Jazz

Presents

TUBA

1. BACK TO THE ONE - 6:23
2. GIVE IT BACK - 6:07

(Collins, St. Bean, Martin)

TUBA

Sax, Flute - Jay Collins
Guitar - Matt Cusick
Drums, Perc.-Ray Grappone
Keys - Dennis Martin
Voice - St. Bean

Additional Cats

Bass - Stro
Trumpet - James Smith
Background Vocals
*Vicki Bell, *Robin Trela
Add'l. Prod. and Turntables
*Chillfreez

*Produced by-R. Grappone/D. Martin
for COOKIN' WITH GAS PRODUCTIONS
*Engineered-D. Martin
*Mixed-Joe Berger/D. Martin
*Mastered-J. Berger
*Special Thanks - Charlie, Linda,
Ted and all the Vinylmaniacs,
Jim Abbott, Vicki Bell

Side A
33 $\frac{1}{3}$ RPM

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Little Charles Music (BMI)
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VMJ-2

CDJ Records
Fax (212) 463-9586

Vinylmania Jazz

Presents

TUBA

3. BACK TO THE THREE MIX - 3:50

4. GIVE IT BACK - Instrumental - 6:24

(Collins, St. Bean, Martin)

TUBA

Sax, Flute - Jay Collins
Guitar - Matt Cusick
Drums, Perc.-Ray Grappone
Keys - Dennis Martin
Voice - St. Bean

Additional Cats

Bass - Stro
Trumpet - James Smith
Background Vocals
*Vicki Bell, *Robin Trela
Addt'l. Prod. and Turntables
*Chillfreez

Side B
33 $\frac{1}{3}$ RPM

*Produced by-R. Grappone/D. Martin
for **COOKIN' WITH GAS PRODUCTIONS**
*Engineered-D. Martin
*Mixed-Joe Berger/D. Martin
*Mastered-J. Berger
*Special Thanks - Charlie, Linda,
Ted and all the Vinylmaniacs,
Jim Abbott, Vicki Bell

Cookin' With Gas Productions (ASCAP)
Little Charles Music (BMI)
copyright 1994

VMJ-2

CDJ Records
Fax (212) 463-9586

GNP CRESCENDO

Original Motion Picture Score
from the MGM Film
THE TIME MACHINE

Composed and Conducted by
RUSSELL GARCIA

SIDE I

**GNPS 8008
STEREO**

- 1. MAIN TITLE/CREDITS 1:55; 2. LONDON 1900 (Filby's Theme) 2:40;**
- 3. TIME MACHINE MODEL 0:47; 4. THE TIME MACHINE 1:57;**
- 5. QUICK TRIP INTO THE FUTURE 2:43;**
- 6. ALL THE TIME IN THE WORLD 0:33;**
- 7. BEAUTIFUL FOREST/THE GREAT HALL 2:10;**
- 8. FEAR 1:31; 9. WEENA (Love Theme)**
- 1:46; 10. RESCUE 2:08; 11. REMINISCING 2:12;**
- 12. MORLOCKS 2:24;**
- 13. END TITLE (Reprise) 1:16**

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and Galaxy Films, Inc.

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GNP CRESCENDO

Original Motion Picture Score
from the MGM Film
THE TIME MACHINE

Composed and Conducted by
RUSSELL GARCIA

SIDE II

**GNPS 8008
STEREO**

- 1. FIGHT WITH THE MORLOCKS 3:33;**
- 2. TIME TRAVELER 2:26; 3. ESCAPE 3:31;**
- 4. PRAYER/OFF AGAIN 1:41;**
- 5. TRAPPED IN THE FUTURE 2:18;**
- 6. LOVE AND TIME RETURN 2:33; 7. END TITLE 2:13;**
- 8. ATLANTIS, THE LOST CONTINENT (Overture): 6:59**

[Main Title/Credits, Love Theme,
Night Scene, Submarine, End Title]

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and Galaxy Films, Inc.

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SWAR



SIDE ONE

I DON'T WANNA LOSE
Sue Sand Recipe

Writer and Producer
JACK BALL

Published by:
© 1979 JOTOLO (BMI)

Distributed by
FLA. INDEPENDENT RECORD CORP.
P. O. Box 523790
Miami, Florida 33152

45 RPM

J6070-A



SWAR



SIDE TWO

INSTRUMENTAL
Lead Guitar — Freddy Barnes

45 RPM

J6070-B

I DON'T WANNA LOSE
Sue Sand Recipe

— Writer and Producer
JACK BALL

Published by
© 1979 JOTOLO (BMI)

Distributed by
FLA. INDEPENDENT RECORD CORP.
P. O. Box 523790
Miami, Florida 33152

DISTRACTION

T³

(TEEZ TO THE THIRD POWER)

STEREO
33 1/3 RPM
TZ11001
Side 1

Teez Records
© © 1994 Teez Music (ASCAP)

1. **Keep it Up** (Club Mix) (Featuring Valera Thorpe)
(Darrell Thorpe) 4:58
2. **Keep It Up** (Radio Mix)
(Darrell Thorpe) 5:08
3. **Keep It Up** (Late Night)
(Darrell Thorpe) 4:43

Arranged and produced by Darrell Thorpe
Recorded at Gold Key Studios
Engineered and mastered by Bob Grosso, Vince Pierre
Special thanks to Verneane Thorpe,
Kevin Wescott, Johnnie Reid

Teez Records (610) 485-5955 • Gold Key Studios (610) 586-6505

DISTRACTION

T³

(TEEZ TO THE THIRD POWER)

STEREO
33 1/3 RPM
TZ11001
Side 2

Teez Records
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except * © © 1994 Blue-Seas Music

1. **Distraction**
(Darrell Thorpe) 4:42
2. **Tell Me** (Featuring Cheryl Thorpe)
(Cheryl Thorpe / Darrell Thorpe) 4:51
3. **One Less Bell To Answer *** (Featuring Cheryl Thorpe)
(B. Bacaharach / H. David) 3:04
4. **One Less Bell To Answer (Instrumental) ***
(B. Bacaharach / H. David) 3:04

Arranged and produced by Darrell Thorpe
Recorded at Gold Key Studios
Engineered and mastered by Bob Grosso, Vince Pierre
Special thanks to Verneane Thorpe,
Kevin Wescott, Johnnie Reid

Teez Records (610) 485-5955 • Gold Key Studios (610) 586-6505

ILA005 - POSTHUMAN

A1: BEAT DOWN
A2: INSIDE YOU
B1: WE ARE THE CITY

No. 250 of 303

I ♡
ACID

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**SOUNDS OF SYNANON
THE PRINCE OF PEACE**

BN 26475

SIDE 1
XSB 150400

- 1. ARISE, SHINE**
 - 2. THE PRINCE OF PEACE**
 - 3. NOW IT CAME TO PASS**
- G. Dykes-**

PRODUCED BY LOU JACKSON
Arranged by Greg Dykes

"EPIC, MARCAS REG T M. PRINTED IN U S A



**SOUNDS OF SYNANON
THE PRINCE OF PEACE**

BN 26475

SIDE 2
XSB 150401

- 1. QUIET SKY**
- 2. SHEPHERDS**
- 3. I WILL GREATLY REJOICE**
-G. Dykes-

PRODUCED BY LOU JACKSON
Arranged by Greg Dykes

EPIC MARCAS REG. T M. PRINTED IN U S A

MEMORIES AUX BRUXELLES
PRESENTED BY ALEXANDER LASZLO

SIDE 1
LP12-112

*the
unlimited*



*high fidelity
sound*

CARLTON

OFFICIAL MARCH OF THE WORLDS FAIR
(Leeman)

MUSIC FROM THE BELGIUM CONGO
CARILLON MUSIC OF THE DUTCH PAVILION
MUSIC FROM THE JAPANESE PAVILION
MARCH FROM THE GERMAN PAVILION
MEMORIES FROM ITALY
(Rossini)

CARLTON RECORD CORPORATION • MADE IN U.S.A.



Danelion
Music Co
(BM)

Time: 3:50

VOCAL

Produced by
Isaac

Richardson II
for Infinity
Productions Inc

INSTRUMENTAL

Time: 3:38

(BASED ON "YES I'M READY")

ARE YOU READY

(Barbara Mason)

FOURTH AVENUE

GARDEN CITY RECORDS INC.

South Orange, N.J.

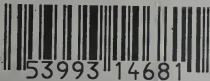
MADE IN U.S.A.



R E C O R D S

BLACK POETS

SIDE 1
33 1/3 RPM
STEREO
HAL 12468



"IT JUST DON'T FAZE ME"

1. Single Version (4:25) • 2. Remix (5:57)

3. Jackin' 4 Da 1 Loop (4:27)

(W. Davis)

PRODUCED by #1 SCOTT WALKER, #2 D.J. MIZ &
#3 BLACK POETS, SCOTT WALKER & WALLACE DAVIS
SINGING by CAROL HILL

ENGINEERED by D.J. MIZ except #1 BY SCOTT HERZOG

MIXED by #1 WALLACE DAVIS, #2 D.J. MIZ &
WALLACE DAVIS & #3 BLACK POETS & D.J. MIZ

EXECUTIVE PRODUCER: WALLACE DAVIS

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Made in USA

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1



R E C O R D S

BLACK POETS

SIDE 2
33 1/3 RPM
STEREO
HAL 12468



"DA HAND THAT ROB'S THE CRADDLE"

1. Mo' PUnch-Street Version, Vocal (4:19)
2. Mo' PUnch-Radio Edit, Vocal (5:04)
3. Mo' PUnch, Instrumental (4:05)
(W. Davis)

PRODUCED by BLACK POETS • CO-PRODUCED by D.J. MIZ

ENGINEERED by D.J. MIZ

ORIGINALLY RECORDED by SCOTT HERZOG

MIXED by BLACK POETS & D.J. MIZ

PUBLISHED by JAMES-WALLACE PUBLISHING CO. (BMI)

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Made in USA

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STU 211
33 1/3 RPM

Produced by
STEVE DURHAM
MICHAEL NEAL
Executive Producer
STEVEN FRANCO

SIDE 1
STEREO

THE MIGHTY POPPALOTS

- 1. WE'RE COMIN' OUT (Radio) 4:02**
(S. Durham, C. Jefferies)
- 2. WE'RE COMIN' OUT (Instr.) 4:51**

Recorded and Mixed at "THE STUDIO"

Oxon Hill, MD. by Michael Neal

Mastered at Frankford/Wayne by

Nimi/Special thanks Andre Johnson-(Guitar)

A PRODUCT OF STUDIO RECORDS 5201 INDIAN HEAD HWY., OXON HILL, MD 20745 (301) 839-8367



STUDIO RECORDS

STU 212
33 1/3 RPM

Produced by
STEVE DURHAM
MICHAEL NEAL
Executive Producer
STEVEN FRANCO

SIDE 2
STEREO

THE MIGHTY POPPALOTS

1. WE'RE COMIN' OUT (Reg. Ver.) 5:39
(S. Durham, C. Jefferies)

Recorded and Mixed at "THE STUDIO"
Oxon Hill, MD. by Michael Neal

Mastered at Frankford/Wayne by
Nimi/Special thanks Andre Johnson (Guitar)

A PRODUCT OF STUDIO RECORDS 5201 INDIAN HEAD HWY., OXON HILL, MD 20745 (301) 839-8567

egil_music

TAKEN FROM THE MIX_COMPILATION
GROOVE RADIO PRESENTS:
ALTERNATIVE MIX (#51128)
EXECUTIVE PRODUCER: SWEDISH EGIL

SIDE A

33 $\frac{1}{3}$ RPM

PRIORITY
RECORDS

GROOVE
RADIO
INTERNATIONAL

1. BOW WOW WOW:

"Eastern Promise" (Dub Pistols vs. Bow Wow Wow Mix) (4:30)

2. BOW WOW WOW:

"Eastern Promise" (Dub Pistols Remix) (3:27)

LIMITED EDITION

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SPRO 81214



TAKEN FROM THE MIX_COMPILATION
GROOVE RADIO PRESENTS:
ALTERNATIVE MIX (#51128)
EXECUTIVE PRODUCER: SWEDISH EGIL

SIDE B

33 $\frac{1}{3}$ RPM

PRIORITY
RECORDS

GROOVE
RADIO
INTERNATIONAL

1. BOW WOW WOW:

"Eastern Promise" (Radio Mix) (3:37)

2. PURPLE PLANET:

"Paper Plane" (Ice On The Wings Remix) (7:37)

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SPRO 81214

KELIS

Side A 1. Timo Maas Remix
(Full Vocal)* 7:08

2. Album Version 4:37

Side B 1. Album Version
(Instrumental) 4:37

2. Timo Maas Dub* 8:48

"YOUNG, FRESH, N' NEW"

Produced by The Neptunes for Star Trak Entertainment

From her forthcoming album "Wanderland"

*Additional production and remix by Timo Maas/Martin Buttrich
at Time Tools Studios Hanover, for Hope Management Ltd.

7087 6 16197 1 3

Virgin

Kelis

Side A
7087-6-16197-1-3
Stereo
33 1/3rpm

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Not For Sale

Young, Fresh n' New

1. Timo Maas Remix (Full Vocal) 7:08
2. Album Version 4:37

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www.virginrecords.com

Virgin

Kelis

Side B
7087-6-16197-1-3
Stereo
33 1/3rpm

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Young, Fresh n' New

1. Album Version (Instrumental) 4:37
2. Timo Maas Dub 8:48

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www.virginrecords.com

Khaled
From The CD "Kenza"

ARK 21
MONDO MELODIA
186 830 045 1
12" Promo

Side A
www.ark21.com

"Nissi Nissi" (Man City Remix)
"Nissi Nissi" (Global Beat Mix)

Cheb Mami
From The CD "Meli Meli"

ARK 21
MONDO MELODIA
186 830 045 1
12" Promo

Side B
www.ark21.com

"Parisien Du Nord" (Remix)
"Marseillais Du Nord" (Remix)

B★WITCHED

★
**"BLAME IT ON
THE WEATHERMAN"**

**SPECIAL
PROMO ONLY 12"**

Features remixes by:

**CHICANE
and
AMEN UK**

**from the
PLATINUM album,
B★WITCHED**

EAS 42607-S1

B★WITCHED

★ BLAME IT ON THE WEATHERMAN

(HEDGES/BRANNIGAN/ACKERMAN/CAINE)-19 MUSIC LTD./BMG MUSIC PUBLISHING LTD.
(PRS), ADMIN. BY BMG SONGS, INC. (ASCAP)/SONGS OF POLYGRAM INTERNATIONAL, INC.
(BMI)/CHRYSLIS MUSIC (ASCAP)/PALAN MUSIC PUBLISHING LTD. (PRS)-


1. AMEN UK CLUB MIX* (7:10)
2. CHICANE VOCAL EDIT** (5:01)

SIDE ONE
EAS 42607/XSS 42607 A
33 1/3 RPM

PRODUCED BY RAY "MADMAN" HEDGES IN HIS MATRONSHP
ARRANGED BY RAY "MADMAN" HEDGES AND MARTIN BRANNIGAN
*REMIX AND ADDITIONAL PRODUCTION BY AMEN AT AMEN STUDIOS
REPRESENTED BY ALCHEMY 0171 203 0200
**REMIX AND ADDITIONAL PRODUCTION BY CHICANE FOR MODENA RECORDS
MIXED @ MODENA ONE

SPECIAL VERSIONS TAKEN FROM THE EPIC RELEASE B*WITCHED (69751)

DEMONSTRATION-NOT FOR SALE

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SONY MUSIC ENTERTAINMENT INC.



B★WITCHED

BLAME IT ON THE WEATHERMAN

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(PRS), ADMIN. BY BMG SONGS, INC. (ASCAP)/SONGS OF POLYGRAM INTERNATIONAL, INC.
(BMI)/CHRYSLIS MUSIC (ASCAP)/PALAN MUSIC PUBLISHING LTD. (PRS)-

1. CHICANE VOCAL REMIX** (7:06)
2. ORCHESTRAL VERSION (3:31)



SIDE TWO
EAS 42607/XSS 42607 B
33 1/3 RPM

PRODUCED BY RAY "MADMAN" HEDGES IN HIS MOTHERSHIP
ARRANGED BY RAY "MADMAN" HEDGES AND MARTIN BRANNIGAN
**REMIX AND ADDITIONAL PRODUCTION BY CHICANE FOR MODENA RECORDS
MIXED @ MODENA ONE

SPECIAL VERSIONS TAKEN FROM THE EPIC RELEASE B★WITCHED (69751)

DEMONSTRATION-NOT FOR SALE

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THE TOASTED ALMONDS

Featuring

Dance Hall Sensation

JAMES BOND

along side

ROBIN HOOD

2 RAGGAMUFFIN



CHOICES
R E C O R D S

C H O I C E
R E C O R D S

THE TOASTED ALMONDS

Featuring : JAMES BOND and ROBIN HOOD

SIDE ONE

CH-31007-1

STEREO

33 1/3 RPM



7 30493-1007-1 9

- 1. 2RAGGAMUFFIN (Extended Remix) 6:34**
- 2. 2RAGGAMUFFIN (Sweet Mix) 4:09**
- 3. 2RAGGAMUFFIN (Accapella) 3:09**

WRITTEN BY: DECLAN HARRIS AND FLOYD BROWN

**PRODUCED BY: NIGEL HOLLAND,
TIMOTHY SHANLEY, AND TYRONE LEE**

PUBLISHED BY: NIGEL HOLLAND MUSIC (BMI)

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**MANUFACTURED BY: CHOICE RECORDS
203 Commack Road • Suite 76
Commack, N.Y. 11725**

- C - H - O - I - C - E -
R E C O R D S

THE TOASTED ALMONDS

Featuring : JAMES BOND and ROBIN HOOD

SIDE TWO

CH-31007-1

STEREO

33 1/3 RPM



7 30493-1007-1 9

- 1. 2RAGGAMUFFIN (Hot Single Mix) 4:28**
- 2. 2RAGGAMUFFIN (Pancake Mix) 4:22**
- 3. 2RAGGAMUFFIN (Dub Mix) 6:23**

WRITTEN BY: DECLAN HARRIS AND FLOYD BROWN

**PRODUCED BY: NIGEL HOLLAND,
TIMOTHY SHANLEY, AND TYRONE LEE**

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**MANUFACTURED BY: CHOICE RECORDS
203 Commack Road • Suite 76
Commack, N.Y. 11725**

THE TOASTED ALMONDS

Featuring

Dance Hall Sensation

JAMES BOND

along side

ROBIN HOOD

2 RAGGAMUFFIN



ALMONDS

CHOICES
R E C O R D S



7 30493-1007-1 9

C H O I C E
R E C O R D S

THE TOASTED ALMONDS

Featuring : JAMES BOND and ROBIN HOOD

SIDE ONE
CH-31007-1

STEREO
33 1/3 RPM

- 1. 2RAGGAMUFFIN (Extended Remix) 6:34**
- 2. 2RAGGAMUFFIN (Sweet Mix) 4:09**
- 3. 2RAGGAMUFFIN (Accapella) 3:09**

WRITTEN BY: DECLAN HARRIS AND FLOYD BROWN

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Commack, N.Y. 11725

C H O I C E
R E C O R D S

THE TOASTED ALMONDS

Featuring : JAMES BOND and ROBIN HOOD

SIDE TWO
CH-31007-1

STEREO
33 1/3 RPM

- 1. 2RAGGAMUFFIN (Hot Single Mix) 4:28**
- 2. 2RAGGAMUFFIN (Pancake Mix) 4:22**
- 3. 2RAGGAMUFFIN (Dub Mix) 5:00**

WRITTEN BY: DECLAN HARRIS AND FLOYD BROWN

**PRODUCED BY: NIGEL HOLLAND,
TIMOTHY SHANLEY, AND TYRONE LEE**

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Commack, N.Y. 11725



Promotional
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SIDE 1
STEREO

NBS-018
(NBS-AL-018)

PHIL SEYMOUR

SURRENDER 3:07
-Tom Petty-

Skyhill Publishing Co., Inc. (BMI)
Taken from the Boardwalk LP,
PHIL SEYMOUR 2, NB1-33252
Produced by Richard Podolor for
Richard Podolor Productions, Inc.

©1982 Boardwalk
Records, Inc.

MANUFACTURED BY BOARDWALK RECORDS, INC., A DIVISION OF THE BOARDWALK ENTERTAINMENT COMPANY, LOS ANGELES, CALIFORNIA

MOBY

"Why Can't It Stop" (5:50)

As featured on the Soundtrack,
"HACKERS 3"

Music from and inspired by the Original Motion Picture "HACKERS"

Available on Edel America Records



Side A
45 RPM

LC 1666

EDL-SI-PR11

Produced, Written and Recorded by Moby
Published by Warner/Tamerlane / Little Idiot Music (BMI)
Courtesy of Trophy Records

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Edel America website <http://www.edelamerica.com>

Songs available on the soundtrack

"HACKERS 3"

Music from and inspired by
the Original Motion Picture "HACKERS"

Available on
Edel America
Records
This side blank



1. Moby "Why Can't It Stop"
2. BT "Godspeed (BT Edit Mix)"
3. Fluke "Absurd (Whitewash Mix)"
4. Cloak "Quiet Then"
5. Monkey Mafia "I Am Fresh"
6. Carl Cox "Phuture 2000"
7. Orbital "An Fromhair"
8. Phunky Data "Fashion (Ian Pooley Mix)"
9. John Lydon "Psychopath (Leftfield Mix)"
10. Cirrus "Stop & Panic"
11. Chicane "Strong in Love"
12. Brooklyn Bounce "Hack The Planet"
13. Music Composed by Simon Boswell "Diskette"
14. Music Composed by Simon Boswell "Launch Divinci"



Vol. 8

HH 407A

1. Do The James 3:47

Super Lover Cee & Cusa Nova Rud

2. Soul Man 3:28

Issy Ice & DJ Majesty

3. Soul Man 3:28

Instr.



Vol. 8

HH 407B

- 1. Caught Up 4:08**
Chubb Rock
- 2. Double Hucy Skit 3:52**
De La Soul
- 3. Step Up Front 4:12**
Positive K.

9-27-02

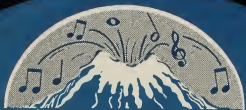
Snap-Rhythm Is A Dancer 2002
W# 165113
SNAP001

KOLET

132-

CHECK THIS OUT
"RHYTHM IS A DANCER"





VUOCOLO RECORDS

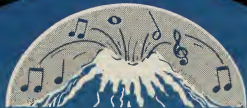
Vuocolo
Productions
Produced by
Addae Jahl and
Larry Davis
Time: 5:18

SIDE A
V-513
TraBon Music
(BMI)

ONE MORE CHANCE
(FRANK BONNER)
OUT OF HEAR
(INTRODUCING TAJI)

Vuocolo Records

San Point, CA 90344



VUOCOLO RECORDS

Vuocolo
Productions
Produced by
Addae Jahl
Engineered by
Jim Zumpano

SIDE B
V-626
TraBon Music
(BMI)
Ole Jahn Music

FRONT ROW
(A. Jahl and F. Bonner)
OUT OF HEAR

Vuocolo Records - 3120 - 8 Pointeview Dr - East Point, GA 30344

Todd Hobin band

VRIES
RECORDS

PRODUCED BY
BILL MURPHY AND
TODD HOBIN
AA9140 • 1978

STEREO
AA9140

SIDE
ONE

1. ROCK MY SOUL (T. HOBIN - 3:54)
2. LOVE IS MUSIC
(B. FOWLER - D. MONTCRIEFF - 4:07)
3. WHERE IS SHE NOW (T. HOBIN - 4:26)
4. HEY, GOD (T. HOBIN - 4:12)
5. EVERYBODY'S GOT A
SONG TO SELL
(T. HOBIN - 4:29)

Todd Hobin band

VARIES
RECORDS

PRODUCED BY
BILL MURPHY AND
TODD HOBIN
AA9140 • 1978

STEREO
AA9140

SIDE
TWO

1. NEW YORK COUNTRY SONG (T. HOBIN - 3:22)
2. I HATE YOU (A LOVE SONG) (T. HOBIN - 4:58)
3. WHEN IT'S OVER (T. HOBIN - 3:28)
4. GOOD-BYE (T. HOBIN - 3:45)
5. I WANT TO BE
LIKE HIM
(T. HOBIN - 4:50)



SIDE A
33 1/3 RPM

RECORDS

BG 102-A
STEREO

BERNARDO

"WHY DID YOU QUIT ON ME?"

BERNARDO, V. JINETE, DIEGO PAUL, A. RABINOWICH
IN. DELIRIUM PUBLISHING (BMI)

Produced By:
FRANK LORDS & MISTER D.
Executive Producer: BLACK



DIZI ENTERPRISES
SPINNIN' HARD RECORDS
1701 N.E. 115th St. Suite 45A
N. Miami, Fla. 33181
Ph. (305)893-SONG
FAX: (305)552-0184

Keyboards & Drum Machines
Arranged & Performed By:
MISTER D.
Latin Percussion
Arranged & Performed By:
FRANK LORDS
Lead Guitar Solo
MANDY RUA
Rhythm Guitar
RUDY GIL

- 1. "ENGLISH RADIO"**
- 2. "SPANISH RADIO"**
- 3. "INSTRUMENTAL"**
- 4. "POESIA"**



SIDE B
33 1/3 RPM

RECORDS

BG 102-B
STEREO

BERNARDO

"ME ABANDONASTE"

BERNARDO, F. LORDS, DIEGO PAUL
IN. DELIRIUM PUBLISHING (BMI)

Background Vocals By:
"J. C. & THE DAISY BUNCH"
Who Are:

ENRIQUE "J.C." ESTRADA
DELSY, RUDY GIL,
LISA McDOWELL,
BRIGETTE BARDEAX
TONY CRUZ
KATIE SALVODY
MISTER D.
PAMELA MOORE

Recorded At:
SOUND BOOTH
Recording Hialeah, Fla.

Engineer:
FRANK MIRET
Additional Overdubs & Mixing
INTERNATIONAL SOUND
North Miami, Fl.
Engineer: NEIL CASE
Asst. Eng. and Edits
"GREAT SCOTT"
Mastering: FULLERSOUND

- 1. "LATIN ALT."**
- 2. "PERCA-MIX"**
- 3. "CLUB"**



FREE FLIGHT

STEREO
JD-11556
(PD-11556)
PD-11556-A

NOT
FOR SALE
6:42

Intro: 23
End: Fade

33 1/3 RPM

CHARLIE HUSTLE

(Neal-Glabman)

PAMELA NEAL

Produced by Mark Glabman and Pamela Neal for
Glabman Productions, Inc.

Arranged by Pamela Neal and Mark Glabman
Adventure Music, ASCAP

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FREE FLIGHT

STEREO
JD-11556
(PD-11556)
PD-11556-B

NOT
FOR SALE
3:57

Intro: 15
End: Fade

33 1/3 RPM

MAGIC AGAIN
(Neal-Glabman)

PAMELA NEAL

Produced by Mark Glabman and Pamela Neal for
Glabman Productions, Inc.

Arranged by Pamela Neal and Mark Glabman
Adventure Music, ASCAP

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PROMO
COPY



ROMAN

CP 100-1
SIDE A
33 1/3 RPM
© 1992

Club Version: 5:02

Radio Version: 3:48

"INSANE" (R. ROMAN)

Executive Producer: J. L. BRACERO

Produced by: R. ROMAN

Co. Produced by: P. COS

Published by:

N.Y. FLA PUBLISHING (BMI)

Mixed & Recorded by:

M. MARRO

Logo by: D. COLON

Mfg. & Dist. By: CRAZE PRODUCTIONS, P.O. Box 18573 West Palm Beach Fl. 33416



ROMAN

CP 100-1
SIDE B
33 1/3 RPM
© 1992

Dub Mix: 3:45
Beats: 3:10

“INSANE” (R. ROMAN)

Executive Producer: J. L. BRACERO
Produced by: R. ROMAN
Co. Produced by: P. COS
Published by:
N.Y. FLA PUBLISHING (BMI)
Mixed & Recorded by:
M. MARRO
Logo by: D. COLON

Mfg. & Dist. By: CRAZE PRODUCTIONS, P.O. Box 18573 West Palm Beach Fl. 33416

Victor

RCA

GREY AND HANKS

Produced by Len Ron
Hanks and Zane Grey for
Sounds Like A Winner
Productions in Association
with Sorkin Music/Rhythm Arranged by Len Ron
Hanks/Horns & Strings Arranged by Jack Faith



Side A

Stereo

PD-11923

PD-11923-A

5:45

33 1/3 RPM

NOW I'M FINE

(from the "Prime Time" album, AFL1-3477)
(L.R. Hanks-Z. Grey)

Irving Music, Inc./Medad Music, BMI

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© 1980 RCA RECORDS

RCA

GREY AND HANKS

Produced by Len Ron
Hanks and Zane Grey for
Sounds Like A Winner
Productions in Association
with Sorkin Music/Rhythm Arranged by Len Ron
Hanks/Horns & Strings Arranged by Tom Tom 84



Victor

Side B

Stereo

PD-11923

PD-11923-B

2:47

33 1/3 RPM

LOVE'S IN COMMAND

(from the "Prime Time" album, AFL1-3477)
(M. Wright-D. Wright)

Zalen Music/Irving Music, Inc., BMI

Casablanca
Retro Film Music

STEPHANIE MILLS

33 1/3
STEREO
SIDE A

880 445-1
84 CS 771

EDGE OF THE RAZOR (DANCE MIX) — 6:30

(Tom Snow / Roy Freeland)

Produced by George Duke for George Duke Enterprises

Executive Producer: Stephanie Mills

Remixed by Rusty Garner "An Endless Music Mix"

From the Casablanca album 422-822 421-1 M-1

"I'VE GOT THE CURE"

Screen Gems-EMI Music Inc./Snow Music (BMI)

© 1984 PolyGram Records, Inc.

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Casablanca

Records and Film, Inc.

STEPHANIE MILLS

33 1/3
**STEREO
SIDE B**

880 445-1
BS

EDGE OF THE RAZOR (DUB MIX) — 3:59

(Tom Snow/Roy Freeland)

Produced by George Duke for George Duke Enterprises

Executive Producer: Stephanie Mills

Remixed by Rusty Garner "An Endless Music Mix"

ROUGH TRADE — 3:49

(Pat Leonard/Keithen Carter/Hawk Wolinski)

Produced by "Hawk"

Executive Producer: Stephanie Mills

From the Casablanca album 422-822 421-1 M-1

"I'VE GOT THE CURE"

Screen Gems-EMI Music Inc./Snow Music (BMI)

Johnny Huma Music/St. Winevelyn Music/Overdue Music/
WB Music Corp./Outer Snake Music/Hoodoo Music (ASCAP)

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GRAND OLE OPRY

PROGRAM NO. 193

Side A

(S0: 2635)

PRODUCED BY
WSM

Nashville, Tennessee

"THE AIR CASTLE OF THE SOUTH"

GRAND OLE OPRY

PROGRAM NO. 193

Side B

(50: 2636)

PRODUCED BY
WSM

Nashville, Tennessee

"THE AIR CASTLE OF THE SOUTH"

CADET

**RAMSEY LEWIS
MAIDEN VOYAGE**



Side 1
W4RS-4181

#16982
STEREO

1. MAIDEN VOYAGE – Herbert Hancock/Hancock Music, BMI
2. MIGHTY QUINN (QUINN THE ESKIMO)
Bob Dylan/Dwarf Music, ASCAP
3. SWEET RAIN – Mike Gibbs/On Stage Music, BMI
4. LADY MADONNA
Lennon & McCartney/Maclen Music, BMI
5. DO YOU KNOW THE WAY TO SAN JOSE
Bacharach & David/Jac & Blue Seas, ASCAP
6. ODE – Charles Stepney/
Ramsel Pub., BMI

LPS-811

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

CADET

RAMSEY LEWIS MAIDEN VOYAGE



Side 2
W4RS-4182

#16983
STEREO

1. LES FLEUR – Charles Stepney/Ramsel Pub., BMI
2. SINCE YOU'VE BEEN GONE
Franklin & White/14th Hour & Cotillion, BMI
3. IN THE HEAT OF THE NIGHT (from the United Artists
motion picture) – Quincy Jones/United Artists Music, ASCAP
4. AFRICAN BOOGALOO TWIST
Cleveland Eaton/Ramsel Pub., BMI
5. ONLY WHEN I'M DREAMING
Charles Stepney & Alex Dino/Ramsel, BMI
6. ETERNAL JOURNEY – Charles Stepney
& Ramsey Lewis/Ramsel, BMI

LPS-811

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

strings

RECORDS

NASHVILLE 709

DON BARNES

SIDE ONE

DRP 7760
(92 SJS)

1. QUEEN OF THE SILVER DOLLAR 3:29
(Shel, Silverstein) Evil Eye Music, Inc. BMI
2. LOOKIN FOR LOVE 3:10
(Wanda Mallette & Patt; Ryan; & Bob Morrison)
Southern Nights Music ASCAP
3. 1959 3:10
(Gary Gentry) Taylor -Watts Music BMI
4. MISERY AND GIN 2:35
(J. Durrill & S. Garret) Peso Music &
Bronco Music BMI
5. THE BOOK OF YOU AND ME 2:36
(Pam Rose & Mary Ann Kennedy &
Don Goodman) Window Music BMI

D/B Talent, P.O. Box 614, Frederick, MD 21701

strings

RECORDS

NASHVILLE 709

DEBBIE WILLIAMS

SIDE TWO

DRP 7760
(92 SJS)

1. COUNTRY MUSIC MAKES MY DAY 2:07
(Debbie Williams) U-Pick-M Music BMI
2. WE MUST HAVE BEEN OUT OF OUR MINDS 2:29
(Melba Montgomery) Glad Music BMI
3. SOMEBODY'S KNOCKIN' 2:44
(Ed Penny - Jerry Gillespie)
Chiplin Music & Tri-Chappell Music Co. ASCAP/SESAC
4. DO THAT TO ME ONE MORE TIME 3:30
(Toni Tennille) Moonlight & Magnolias Music BMI
5. I NEVER KNEW 3:16
(Debbie Williams) U-Pick-M BMI

D/B Talent, P. O. Box 614, Frederick, MD 21701

RCA VICTOR



THE ED AMES ALBUM

LSP 2944

(RPRS-4157)

SIDE 1

- 1—IT'S MAGIC (from the Warner Bros. film "Romance on the High Seas") (Cahn-Styne)
- 2—GIGI (Lerner-Loewe)
- 3—LOVE IS HERE TO STAY (from the MGM film "An American in Paris") (G. Gershwin-I. Gershwin)
- 4—CAN'T GET OUT OF THIS MOOD (Loesser-McHugh)
- 5—I'VE GROWN ACCUSTOMED TO HER FACE (from "My Fair Lady") (Lerner-Loewe)
- 6—STRONG AS A MOUNTAIN (J. Marks)
 - 1, 2, 5, 6. Arranged and conducted by Marty Manning
 - 3, 4. Arranged and conducted by Frank Hunter

STEREO DYNAGROOVE

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RCA VICTOR



THE ED AMES ALBUM

LSP 2944

(RPRS-4158)

SIDE 2

- 1—YOU WILL WEAR VELVET (Cross-Cory)
 - 2—WILLOW WEEP FOR ME (A. Ronell)
 - 3—BUT BEAUTIFUL (Burke-Van Heusen)
 - 4—MONICA (Love theme from "The Carpetbaggers")
(Shuman-Bernstein)
 - 5—WHAT NOW MY LOVE (Becaude-Sigman)
 - 6—FLY ME TO THE MOON (B. Howard)
- 1, 3, 4, 6 Arranged and conducted
by Marty Manning
- 2, 5. Arranged and conducted
by Frank Hunter

STEREO DYNAGROOVE

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URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIHI KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG.

Thick As A Brick

Thick As A Brick, Part I

(Ian Anderson/Gerald Bostock) 22:31

Arranged and performed by Jethro Tull

Produced by Ian Anderson

Original Publisher: Chrysalis Music Ltd./

Ian Anderson Music Ltd.

Local Publisher: Rudolf Slezak

Musikverlag G.m.b.H.

6307 502

AA 6307 502.1 Y

Made in Germany



Chrysalis

Thick As A Brick

Thick As A Brick, Part II

(Ian Anderson/Gerald Bostock) 21:05

Arranged and performed by Jethro Tull

Produced by Ian Anderson

Original Publisher: Chrysalis Music Ltd./

Ian Anderson Music Ltd.

Local Publisher: Rudolf Slezak

Musikverlag G.m.b.H.

6307 502

AA 6307 502.2 Y

Made in Germany



Chrysalis

33-184

EDDIE CANO &
NINO TEMPO ON BROADWAY

1. ON BROADWAY

Mann-Weil-Leiber-Stoller

SAMPLE COPY
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2. A HARD DAY'S NIGHT

Lennon-McCartney

3. REZA

Lobo-Guerra

4. DON'T THINK TWICE

Bob Dylan

5. KING KONG

Nino Tempo

6. MY RESOLUTION

Eddie Cano

(C12313)

33-184

EDDIE CANO &
NINO TEMPO ON BROADWAY

1. CALL YOUR D
David Troncoso

SAMPLE COPY
NOT FOR SALE

AT ^{SIDE} 2 • CC

2. FOR WHOM THE BELL TOLLS
Victor Young
3. INSENSATEZ
Jobim-de Moraes
4. ADIOS CORAZON
Eddie Cano
5. HIS GROOVE
Cano-Troncoso
6. HIP STREET
A. LoTempio

(C12314)



millenniumTM

Bruce Cockburn Radio Special Volume II

DJL1-3830-A

33 1/3 RPM

NOT FOR SALE

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.



MillenniumTM

Bruce Cockburn Radio Special Volume II

DJL1-3830-B

33 1/3 RPM

NOT FOR SALE

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.

Victor

RCA



Polyrock Radio Special Volume III

Side A Stereo

DJL1-3831-A
33 1/3 RPM

NOT FOR SALE

**Featuring an interview with
Producer Philip Glass**

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

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RCA



**Polyrock Radio Special
Volume III**

Side B Stereo

DJL1-3831-B
33 1/3 RPM

NOT FOR SALE

**Featuring an interview with
Producer Philip Glass**

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

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RCA



Hall & Oates
Radio Special
Volume IV

Side A Stereo

DJL1-3832-A
33 1/3 RPM

NOT FOR SALE

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

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RCA



Hall & Oates
Radio Special
Volume IV

Side B Stereo

DJL1-3832-B
33 1/3 RPM

NOT FOR SALE

LIMITED EDITION

Produced by Peter Gordon, Thirty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

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RCA



**Ellen Shipley
Radio Special
Volume V**

Side A Stereo

DJL1-3833-A
33 1/3 RPM

NOT FOR SALE

**Featuring an interview conducted by
Dave Marsh of Rolling Stone**

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

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**Ellen Shipley
Radio Special
Volume V**

Side B Stereo

DJL1-3833-B
33 1/3 RPM

Victor

NOT FOR SALE

**Featuring an interview conducted by
Dave Marsh of Rolling Stone**

LIMITED EDITION

**Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)**

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Grace Slick
Radio Special
Volume VI



Side A

Stereo

DJL1-3923-A

Limited Edition

Produced by Peter Gordon,
Thirsty Ear Productions
43 Route 46, Pinebrook, N.J. 07058

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RCA



**Grace Slick
Radio Special
Volume VI**

Side B

Stereo

DJL1-3923-B

Limited Edition

Produced by Peter Gordon,
Thirsty Ear Productions
43 Route 46, Pinebrook, N.J. 07058

**Victor
NOT FOR SALE**

T h r o u g h t h e H o o p w i t h
G R A C E S L I C K

A radio interview album in which
Grace discusses the songs
on her RCA release "Dreams"
And talks about her life and career
You are the interviewer



RCA
DUL1-3601

NOT FOR SALE
DEMONSTRATION

SIDE A

Track-by-track answers
to questions about each
song on her "DREAMS" LP*

1. DREAMS (1:12)
2. El Diablo (1:17)
3. Face to the Wind (2:14)
4. Anyid of Night (1:12)
5. Seasons (1:14)
6. Do It the Hard Way (1:08)
7. Full Moon Man (1:11)
8. Let It Go (1:02)
9. Garden of Man (1:12)

*The sequence of questions on Side A
follows the sequence of songs
on "DREAMS" (AFL-1544)

SIDE B

The Grace Slick Interview

- Track 1. Question re: The LP cover (1:11)
Track 2. Question re: Touring (1:06)
Track 3. Question re: New book (1:18)
Track 4. Question re: "DREAMS" LP (1:10)
Track 5. Question re:
Being a solo act (1:01)
Track 6. Question re:
Care of voice (1:10)
Track 7. Thanks for being
on the show
(Response)—(1:01)



Guide Script for The Interview LP

Through the Hoop with GRACE SLICK

SIDE A

Question 1: "Dreams" (Composed by Sean Delaney)
Suggested
D.J. Intro: Can we start by talking about the title track "Dreams" and Sean Delaney who wrote the song. Gene Simmons had something to do with it—didn't he, how did it happen?

Track 1: Grace Talks about "Dreams"
Answer (1:32): "I was talking to Gene Simmons that is the round-about way it happened!"
End:

Question 2: "El Diablo" (Composed by Gary Gegan)
Suggested
D.J. Intro: Grace, you wrote five songs on this album, Scott Zito wrote two, then there's one from Sean Delaney and there's "El Diablo"—a song with a definite Spanish influence—from Gary Gegan, who is he? ("Pronounced GAYGAN")

Track 2: Grace Talks about "El Diablo"
Answer (0:37): "Gary Gegan is the son of a friend of mine so I loved it."
End:

Question 3: "Face to the Wind" (Composed by Scott Zito)
Suggested
D.J. Intro: Let's talk about the third song on the LP "Face to the Wind"—who wrote that?

Track 3: Grace Talks about "Face to the Wind"
Answer (2:14): "'Face to the Wind' must have had a fast life."
End:

Question 4: "Angel of Night" (Composed by Scott Zito)
Suggested
D.J. Intro: "Angel of Night" is Scott Zito's song about night people... I find that when listening to it I'm intrigued by the nocturnal magic of the song but there's also an element of caution in it—it isn't there?

Track 4: Grace Talks about "Angel of Night"
Answer (0:32): "Yeah, 'Angel of Night' is the point before you overdo it it's just before the person decides to overdo it."
End:

Question 5: "Seasons" (Composed by Grace Slick)
Suggested
D.J. Intro: Side A of the album ends with a song that is really a departure in style for you—it's a big production number with a decidedly Russian influence called "Seasons"—could you tell us how it came about?

Track 5: Grace Talks about "Seasons"
Answer (1:43): "It started off looking at it the way children do would carry you a lot further."
End:

Question 6: "Do It the Hard Way" (Composed by Grace Slick)
Suggested
D.J. Intro: "Do It the Hard Way" is the next one—and it could be said that you did.

Track 6: Grace Talks about "Do It the Hard Way"
Answer (1:00): "Ahh—now here's where we get personal a real good dose of being stubborn."
End:

Question 7: "Full Moon Man" (Composed by Grace Slick)
Suggested
D.J. Intro: "Dreams" contain many of your own compositions, "Full Moon Man" is one of them—is this a new song and is it about anyone in particular?

Track 7: Grace Talks about "Full Moon Man"
Answer (1:30): "'Full Moon Man' is about 315 years old as I came to doing a ballad."
End:

Question 8: "Let It Go" (Composed by Grace Slick)
Suggested
D.J. Intro: "Let It Go" is one of the new songs you wrote for the "Dreams" album—tell us a little about it!

Track 8: Grace Talks about "Let It Go"
Answer (1:02): "'Let It Go' is the position so mainly that's what this song is about."
End:

Question 9: "Garden of Man" (Composed by Grace Slick)
Suggested
D.J. Intro: Grace this is kinda hard to pin down but I detect an Eastern and even religious influence in your song "Garden of Man."

Track 9: Grace Talks about "Garden of Man"
Answer (1:32): "Yeah—that more or less this is where I landed, using that imagery."
End:

END OF SIDE A

SIDE B THE GRACE SLICK INTERVIEW

Suggested D.J.
Question 1: We have in front of us the cover of your new LP "Dreams," which shows you putting yourself through a hoop or maybe levitating—or—what are you doing Grace?

Track 1 Cover Question

Answer (1:43):
End: "Well that fits into the
..... what the cover is"

Suggested D.J.
Question 2: Are you going to go on tour performing songs from "Dreams"? I did hear talk that you were going to make 2 LPs in 1980 and then tour?

Track 2 Touring Question

Answer (1:09):
End: "Yeah, that's the idea so far
..... shoot it out so that everyone can see it"

Suggested D.J.
Question 3: There's a new book "Grace Slick: The Biography" by Barbara Roues, which says, and I quote "... I told them I wanted to know myself and handle myself. I wanted to be able to change instead of perpetuating this lunatic I had created named Grace Slick"—did you in fact say that?

Track 3 New Book Question

Answer (1:18):
End: "Probably
..... and it sure went on a long time."

Suggested D.J.
Question 4: Let's talk about the present and this new LP "Dreams"—are you pleased with the way it's turned out?

Track 4 Discusses New "Dreams" LP

Answer (1:19):
End: "I'm constantly amazed at the way this record has gone
..... for whatever the question was you asked me."

Suggested D.J.
Question 5: Is it strange being on your own and not having five other people knocking on the dressing room door—saying "You're on"?

Track 5 Question Re: Being a Solo Act

Answer (1:04):
End: "Yes, it is—being in a
..... but it's fun, I'm learning a lot."

Suggested D.J.
Question 6: Do you do anything special to take care of your voice—are you the tea and honey type?

Track 6 Question Re: Care of Voice

Answer (0:30):
End: "(Laughs) ... Yeah, because
..... that's all I have to say about that (laughs)."

Track 7 Thanks for coming on the Show

D.J. says: Thanks for coming on the show today.

Grace (0:03): "Thank you, thank you—I've enjoyed it."

LP Contains No Music

This is a Radio Programming Aid.
Not commercially available and is a
D.J. copy—Not For Sale.

GRACE SLICK DREAMS



FTS-3021

ELECTRONICALLY ENGINEERED FOR STEREO EFFECT

FROM THE ABC NEWS TELEVISION PRODUCTION



AFRICA

View
FORECAST

SOUNDS OF AFRICA

Executive Producer: JAMES FLEMING / Edited by ANDREW TRACEY



FROM THE ABC NEWS TELEVISION PRODUCTION  AFRICANew
FORECAST

SOUNDS OF AFRICA

INTRODUCTION

by Andrew Tracey

In June 1966, A.B.C. Television News, New York, sent ten camera crews to Africa to make a full-length feature film covering every aspect of modern Africa—everything from politics to big game. Eight months and more than a million dollars later they came back with probably the most fascinating and complete film coverage of a continent ever made. In the course of travelling this most musical continent it was inevitable that they should have filmed a rich variety of its music makers of all kinds, hence this record . . . a selection from the many hours of music recorded by the "Africa Project" teams. I have chosen numbers that I consider to be most representative of the enormous variety of the musical sounds and moods of Africa. Obviously there are gaps, but it would take many more years, and dollars, to do justice to the music alone.

Most of the music on this record was recorded with folk performers who were unaccustomed to directing their attention to a microphone, and by camera teams whose first interest was generally visual rather than aural, so naturally many of the tracks do not have the quality of studio recordings. Note that the final version of the "Africa" film may not include all the music on this record.



This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.

SIDE ONE

NIGERIA	3:50
a. Folk Opera	
b. Egungun	
NIGERIA	1:57
a. Ibo Dance	
b. Lagos Police Band	
MALI	2:39
a. 3-string lute	
b. 1-string fiddle	
UPPER VOLTA:	
c. Song with lutes	
SENEGAL	2:35
Kora	
GHANA	2:35
a. Stand up for Jesus	
b. Mammy wagon	
CAMEROON	1:50
Fon's flutes and drum	
CONGO (Kinshasa)	2:55
a. Swahili plainsong	
b. Two mbiras	
CONGO (Kinshasa)	5:55
a. Ayilongo	
b. Afro-Mogambo	

SIDE TWO

MOCAMBIQUE	2:46
Chibudu	
UGANDA	2:46
Endongo	
UGANDA	2:05
Bwola	
UGANDA	2:55
a. Amadinda	
b. Ganga	
ETHIOPIA: 1-string fiddle	3:13
KENYA: Kamba drummers	
TANZANIA	2:27
Siti Dance	
SOUTH AFRICA: Bombing	2:34
LISOTHO: Lesiba	
BOTSWANA	2:46
a. Bushman mbira	
b. Bushman dance	

Produced by Andrew Tracey
 Engineer: Frank Greenwald
 Production Supervisor: Jerry Schoenbaum
 Director of Engineering: Val Valentin
 Cover Design: Jack Anesh

SIDE ONE

1. NIGERIA

a. *Folk opera*. The skilled professional drumming of *Okunmola's* folk opera group from Oshogbo. This extract is from the well-known Yoruba story by Amos Tutuola, "The Palm Wine Drunkard." Lunko, the Drunkard, is searching for his palm wine taster in the House of Death, and in the market place. It is a nightmare scene; he is caught in an unreal world of spirits and mythical characters who dance to this music. In both sections of drumming you can hear the same pattern on the bell:



first slow then fast. This pattern is very widespread in Africa. If you know it you can be in with drummers from Rhodesia to Sierra Leone.

b. *Egunfun*. Drumming for one of the many Yoruba *Egunfun*, or masquerades. This one, at Ado-Odo, called *Ajufoyo*, is pure entertainment; others, such as *Igunu* and *Ogun*, are religious. Most of the maskers are disguised as animals: monkey, crocodile, leopard, pig, hedgehog. Some of the other characters are "Life In Abundance," "Trouble," "European," "Please World Let Me Rest." There are five drums. One is a shallow bowl-shaped drum, with weighted skin, played with hand and stick. The other four, in three sizes, are the typical West African hourglass shaped talking drums, squeezed under the left arm to change the pitch. The leader plays the largest of them, *Iya Ibe*, the mother drum, you hear him starting at 5 seconds. The smallest one, called *Onile*, plays a fascinating repeated pattern that is actually an extended version of the "kon kolo, kon kon kolo" pattern of the folk opera drumming.



This pattern is heard clearly at about 30 seconds.

c. *Ibo dance*. Dance music of the Ibo tribe of eastern Nigeria. Six instruments, the loudest—which probably controls the dancers—being a conical bell about three feet long. In order of entry, there is a

tall drum played with stick and hand, a two-note xylophone, a small slit drum, the long bell, a small bell, and a large open calabash whose mouth is gaddled and struck with a slit of wood, giving a deep bass boom. The dance was filmed at night, and, uncanonically, almost all you can see is a number of feet and ankles performing intricate steps in perfect unison—the dancers have just their feet and ankles painted white.

b. *Lagos Police band*. Tribal music of a different kind: "Scotland the Brave," played by the British-trained pipe band of the Lagos Police. Pipe bands are not many in Africa; there must be something foreign about the ethic of the bagpipes, unlike Pakistan, whose bagpipers are now selling even in Somalia!

3. MALI

a. *3-string lute*. These two numbers were recorded on the Niger River on board a river boat packed with crowds of people dressed in their long Arab robes, carrying baskets and bundles and animals—even a bedstead. Among them were two musicians, one of whom played a 3-string lute, one of the supposed ancestors of the American banjo. It has a long narrow body covered with skin, a thin round neck, and a small plate of metal fixed to the top end of the neck with bits of wire loosely attached to it. This makes that buzzing sound which is characteristic of many African instruments. The musical style of these northern African countries shows that they are close to the Arab world—the drone effect of the top and bottom strings, and the ornamented playing, full of grace notes.

b. *1-string fiddle*. The other musician played this bright three-time "hoo-down" on a one-string fiddle, holding it left handed. He was almost invisible inside his white Arab-style robe and hood, with dark glasses.

c. *UPPER VOLTA*. Recorded at an evening of Mossi songs and music organized for the team by a local dignitary. Larle Naba, a girl sings this attractive song accompanied by two 2-string lutes similar to the one on the Mali river boat.

4. SENEGAL

A *Kora* maker sits against the wall of his shop in Dakar, and strums and sings with a *kora* he has just finished. This is a kind of harp-lute, a beautifully-made instrument, with 16 strings in two banks, resonated with a large calabash. The first song is about an unfortunate trader who died on his wedding day, the second a love song.

5. GHANA

a. "Stand up, stand up for Jesus" from the Cheru-

bim and Seraphim Church in Accra. A standard Anglican hymn given the African treatment. The whole congregation, in their long white robes, were swaying and clapping, and the children dancing about.

b. *Mammy wagon*. An informal "highlife" band playing on the back of one of the trucks known as "mammy wagons." These are usually covered with slogans such as "Pay The Boy Now," "God Will Provide," "Poor And No Friend." Highlife, roughly speaking, is calypso re-Africanized to suit the taste of urban West Africans.

6. CAMEROON

Fon's flutes and drum. In the courtyard of the Fon of Big Babanki, his musicians play ceremonial music for him. There are ten flute players, each putting in his single note at the right moment, in the manner of bellringers. Two of them play a rattle with one hand, while holding the flute with the other, and they all dance round in a ring. It's much more tricky than it sounds. This kind of "one man, one note" music is found in many places from South to West Africa, sometimes also with horns or drums. The drummer is the Fon himself, already an old man, but he cannot resist joining in when there is music being made.

7. CONGO (Kinshasa)

a. *Swahili Plainsong*. Plainsong in Swahili, at the White Fathers' mission at Shabunda. The Roman Catholic church has long led the way in Africanizing church music.

b. *Two mbiras*. Two short extracts of mbira playing from the Bashi tribe at Mulanga. This type of mbira is called *Likembe* in most of the Congo. It has 21 keys, and is played resting on a calabash for resonance. The *mbira* is a highly personal instrument. For long journeys on foot for income, it can be a great time-whisper and comfort.

8. a. *Ayilongo*. The folk original of the song Paul Robeson made famous in the film "Sanders of the River." The Gcnyia tribe are the canoeists of the Congo River around Kislangani. They paddle standing up, with big spear-shaped paddles, about thirty men to a canoe. In the stern are the musicians, so important to any trip. They are playing two slit drums, one round, one flat and thin like an open three-foot envelope, and one skin drum.

b. *Afro-Mogambo*. "Way down across the ocean in Dixie." Just about every kind of western popular music is performed with great gusto in Africa; this is a blink into the Afro-Mogambo Club at Kinshasa.

SIDE TWO

1. MOCAMBIQUE

Chibudu. One of the ten or so movements of the *mozo*, or dance with xylophone orchestra, of the Chopi tribe is northern Mocambique. The chibudu movement is one of the more strenuous dance movements; the dancers only have breath for one line of song, and the fifteen xylophones (*tinbula*) play fast driving melodies in short repeated patterns of eight beats. This particular composition is by Shambini, a leading virtuoso of this very musical people. Chief Tayela Zavala, a patron of music, tells the orchestra which movement to play, then Shambini, with considerable virtuosity, plays his introduction, which outlines the themes to be played, on his *sange* alto xylophone. At about 24 seconds he brings in the orchestra and dancers. At 1:20 I have cut in a 15 second close-up of *dibinda*, the bass xylophone, and at 1:48, the double-bass for 21 seconds. Then you hear Shambini's signal for the ending, and the playout, ending with the line of song again. Several times you can hear the loud slap of the dancers hitting the ground with their shields.

This performance was an unusual one, in that the best players from all over the country were called in, and with their instruments, for the visit of the Americans. As every Chopi village uses a slightly different xylophone tuning, the result, while virtuoso, is not too well in tune!

2. UGANDA

Endongo. Ensemble of 5 *endongo* mbiras (hand-pianos) of the Soga tribe of eastern Uganda. These little instruments, with metal tongues plucked by the thumbs, are found in many forms over most of Africa. They are unique to the continent. These *endongo* mbiras each have ten keys, and are made in three sizes, covering a range of four octaves.

3. Bwola. The royal dance of the Acholi of northern Uganda. The two drummers sit inside the two circles of dancers, the women inside, with their elaborate bead and cowrie aprons, the men outside, wearing skins round the waist, and ostrich feather headdresses which sway with the dancing. This is from the end of a long recording, and I have chosen it because of the clear (to me anyway!) demonstration of drumming in three against four time. The two tiny high-pitched drums appear to be generally in four time (call it 12/8); the low-pitched drum, together with the leg rattles of the dancers, in three time (3/2).

4. a. Amadinda. The Ganda folk orchestra of the Uganda Muscump, Kampala. The basis of this orchestra is an *amadinda* log xylophone, which is

played by three men. They are accompanied by an *endongo* 8-string lyre, two *endindi* one-string fiddles, three sets of panpipes, two *endere* endblown flutes, rattles, and three drums, *entamivu*, *naku* and *enjongo*. Ganda music is a continually shifting kaleidoscope (kaleidophone?) of interlocking melodies and rhythms.

b. Ganga. A historical song with the *enanga* 8-string horizontal bow-harp, sung by Evaristo Muyinda, Uganda's leading performer of Ganda folk music. He was playing while sitting on a tree trunk jutting out over Lake Victoria. The song is about a certain Ganga, one of the Bakula's police guards long ago, who, like the Knave of Hearts, stole some meat from the kitchen, and with swift justice had both his hands cut off as a punishment.

5. ETHIOPIA

a. Song with large one-string fiddle (deep enough to be a one-string cello) at Lalibela, the site of some of the oldest Ethiopian Christian churches. This is said to be a song about the Emperor Haile Selassie, the town of Lalibela, and not least, a new hotel being built there which will undoubtedly bring the locals plenty of good tourist revenue. The influence of the north is evident with the decorated playing, and the tense nasal singing.

b. KENYA. Kamba drummers. Humorous team drumming of the Kamba tribe, at a reception held for Prime Minister Kenyatta. The Kamba make up a large part of the King's African Rifles, and are thus well imbued with military tradition. Here they are spoofing military commands (About turn!) and the banal (to them) sound of the European military band. You can hear the audience's response to their clever additive rhythms. There are five drummers, playing double ended drums which hang from their necks. They work slowly round the arena, crabwise, watching their leader intently with expression of the greatest wickedness and enjoyment.

6. TANZANIA

Stilt dance. Extract from stilt dancers at Dar-es-Salaam. One of the many skilled professional groups of folk musicians-cum-entertainers who make their living travelling the country. This kind of drumming "sound" seems to occur in a belt across Africa from Tanzania and Mocambique to Angola: relatively simple parts, when considered individually, but combined with the other parts in complex ways that almost defy analysis. Here there are three tall drums, hand-played, with their heads weighted with wax to deepen the pitch, and one

small high-pitched drum, played with sticks, which plays a regular time-keeping beat. This is the part for Junior, and he generally has two or three buddies with him to keep the beat going when he tires. Then there is also a corrugated iron sheet beaten with two sticks, a Tanzanian specialty, and the rattles played by the singers. The dancers are masked, and they lurch, stride and stomp around on their 8 foot stilts trying to scare the wits out of the bystanders.

7. SOUTH AFRICA

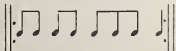
a. "Bombing" at one of the Johannesburg gold mines. This is an urban style of singing based partly on folk, partly on mission taught music. It is called bombing because it is about the loudest noise the human frame is capable of making, or standing!

b. LISOTHO. The *Lesiba* of the Sotho tribe, an ancient instrument which calls for great physical endurance to play it. It works on the principle of the blade of grass held between the thumbs; in this case it is a flattened quill which is attached to one end of a three-foot length of string. Then string and quill are held taut on a small bow. The player vocalizes while playing. The *lesiba* is sometimes used by herdboys to signal to each other from hill to hill.

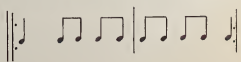
8. BOTSWANA

a. Bushman mbira. Kalahari bushmen and their families sitting around in their camp in the heat of the day, talking, munching wild watermelons, one of the men lazily playing an mbira. Not originally a Bushman instrument, they have borrowed it from their Bantu neighbors in Zambia.

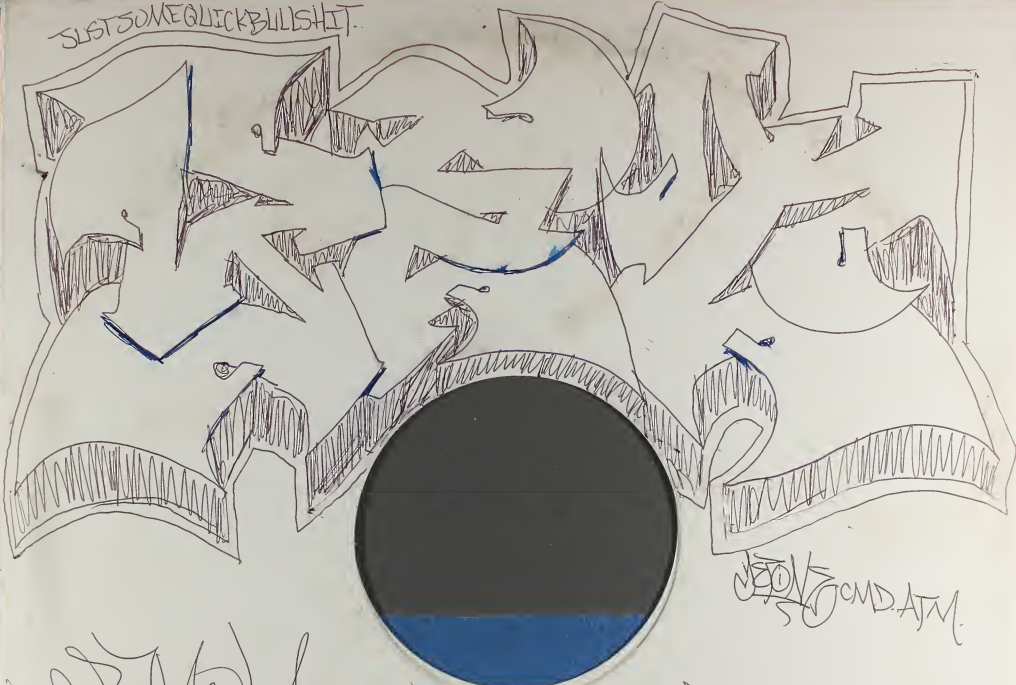
b. Bushman dance. Two extracts of Bushman dancing, first the women, then the men and boys. The women shuffle round in a ring, clapping this irregular pattern:



and singing in a high-pitched yodel. The game is to belt around an ostrich egg from person to person. The men do a kind of roaring in the back of the throat while the boys sing the high notes.



JUST SOME QUICK BULLSHIT.



JOEY COND. ATM.

WINDY KREXIO

11

CALVIN W/ KIEH DAMAGE

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10/11

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WILAT. 10/15/11

SONO/11

13/15/11



"KIEVER"

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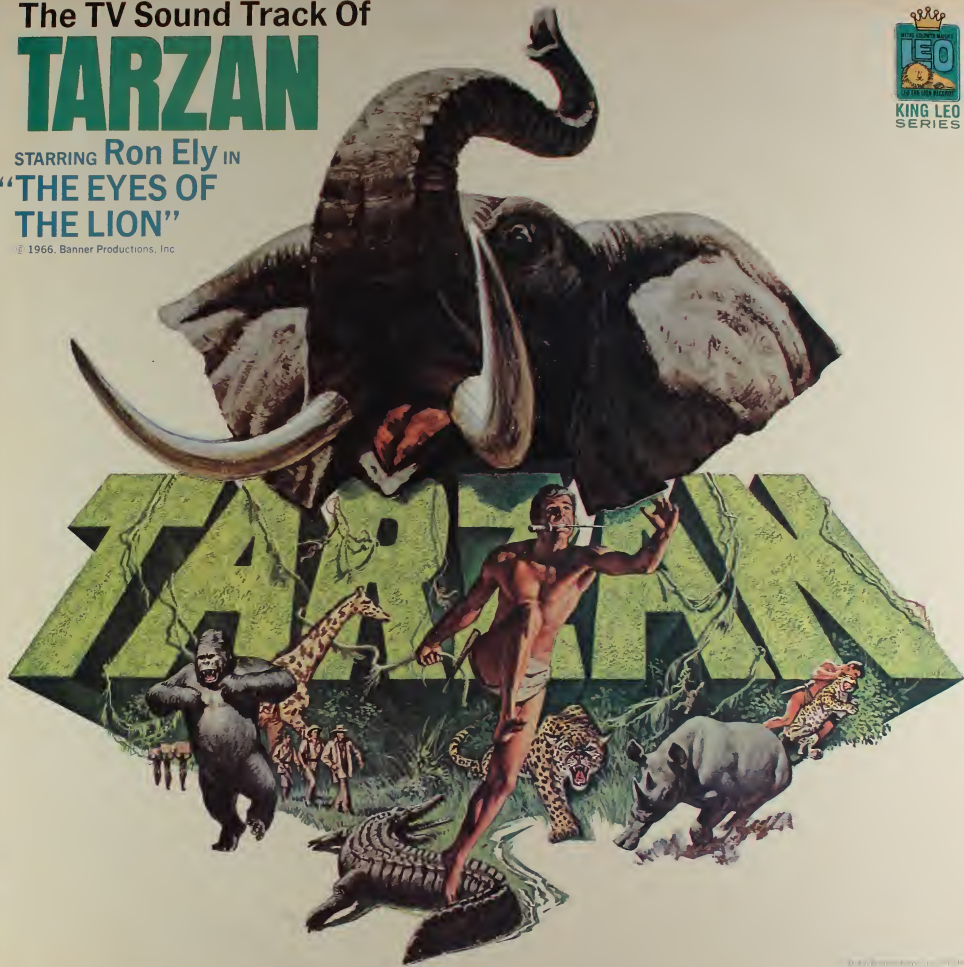
ALL HAT MATTER

The TV Sound Track Of

TARZAN

STARRING Ron Ely IN
"THE EYES OF
THE LION"

© 1966, Banner Productions, Inc.



LE-902



TARZAN

From The NBC TV
Sound Track

One of the greatest
super-heroes
of modern times
engages in the
fantastic adventure,
"The Eyes Of The Lion."

Learn how Tarzan
solves the mystery of
the "evil goddess" and
returns a beautiful girl
to civilization. Added

Special – TARZAN'S
MARCH – The thrilling
theme music of the
King Of The Jungle.

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BIG DADDY GRAHAM!



SLIGHTLY IRREGULAR

Includes the hits:

**WALK ON THE MILD SIDE
NUNS!
LET'S CALL IN SICK**

BELLEVUE RECORDS
LIMITED EDITION
(lots of copies around)

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Side one

Let's Call In Sick

Rich Clark, guitar, drums, bass & keyboards
Joe Ramagano, sax
The Poor Excuses (B.D. Graham, Tony Gudonis & Jim Levi), harmonies

Nuns!

Bob Byrnes, synthesizer
Garry Lee, bass
Ed McCormick, drums
Andy Trackman, piano
Drucile McDaniel, mother superior
The Singing Nuns (Clair Fegley, Liz Gudonis, Nancy Huston,
Jaine Kachline, Lisa Levinson & Anne Robinson), harmonies

What Do You Want To Do Tonight?

Debbie Gudonis with the Rich Clark Buick Unlimited Orchestra

Side Order Of Fries

Walk On The Mild Side

Rich Clark, organ, bass synth, drum program
Clay Heery (who?), mail announcer
Karen Skene, credit manager
The Salesgirls (Claire Fegley, Liz Gudonis & Nancy Huston), harmonies
The K-Mart Tabernacle Choir (Bob Byrnes, Elmer Chestnut, Bill Hallinan
Jim Levi, Marty McGee, Brian McKim, Mark McLaughlin &
Tom O'Malley), harmonies
plus a mail full of morons recorded shopping at the
Comedy Factory Outlet! in Phila. pa.

Burger God!

It's A Church. It's A Temple. It's A Restaurant.

Rich Clark, bass, organ, guitar & drums
Tony Gudonis, guitar & vocal/cdr
The Bun Boys (Tommy Bristow, Rich Clark, B.D. Graham &
Tony Gudonis), harmonies
The Bun Girls (Karen & Traci Skene), harmonies

Wipedout!

B.D. Graham, drums
The Alinighters (Tommy Bristow, Melissa Dutton, Liz Gudonis,
Cye Jordan, Keely Leigh, Terry Nawn & Jody Nestor), hysteria

Produced by Rich Clark & Big Daddy Graham

recorded & mixed at Fundamentally Sound, ridley park, pa.
engineered by Rich Clark
vocal arrangements by Tony Gudonis
photo by Michele Courchene
typesetting & design by Casey Shop
jacket made in canada

special thanks to John D., Bob Coggins & Mrs. G.

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ORIGINAL MOTION PICTURE SCORE

METRO-GOLDWYN-MAYER presents
A GEORGE PAL PRODUCTION

H.G. WELLS'
**THE TIME
MACHINE**

in futuristic METROCOLOR

YOU
WILL
Orbit
INTO
THE
FANTASTIC
FUTURE!



NEVER
BEFORE
RELEASED

STARRING

ROD TAYLOR

ALAN YOUNG · YVETTE MIMIEUX

SEBASTIAN CABOT · TOM HELMORE

Screen Play by DAVID DUNCAN · Based on the Novel by H. G. WELLS · Directed by GEORGE PAL

Music Composed and Conducted by
RUSSELL GARCIA

A DIGITAL RECORDING

GNP
Crescendo
RECORDS

GNPS 8008

METRO-GOLDWYN-MAYER presents A GEORGE PAL PRODUCTION

H. G. Wells'

THE TIME MACHINE



George Pal was an artist in the truest sense of the word. He never sacrificed his ideals for material gain. His goal was to create a good film. This was particularly true with *The Time Machine* and *Atlantis, The Lost Continent*.

George was intrigued with the music from an early outspace album of mine. After meeting one Saturday afternoon, George asked me to compose *The Time Machine* score.

I tried to come up with a technique that was completely unique. By collecting taped sounds such as percussion

instruments, gongs, temple blocks, a saw struck with a soft mallet, a table knife vibrating, even a straw blown through gelatin and running these sounds backwards at different speeds. Upon hearing these sounds, I then scored them as normal instruments.

George Pal was very pleased with the results. But I must confess that it is really to his credit that *The Time Machine* score endures. George's vision was really the key to making it happen for all of us.

Russell Garcia

Veteran composer, arranger and conductor, Russell Garcia is an unsung Hollywood legend. Whenever a problem arose on a film score they would call Russ to straighten it out. Under contract at Universal Pictures for 15 years, Garcia composed and/or orchestrated such films and television shows as *Come September*, *Father Goose*, *40 Lbs. Of Trouble*, *Shenandoah*, *The Glenn Miller Story*, *The Benny Goodman Story*, *Tomb Of Evil*, *Art Of Loving*, *The Bird*, *Two Cops From Texas*, *Udd American*, *Rawhide*, *Laredo*, *The Virginian*, *Wild Wild West*, *Petticoat Junction*, *My Little Margie*, *Name Of The Game*, *Mr. District Attorney* and many others. His prolific musical career included arranging and conducting with such artists as Judy Garland, Eleanor Powell, Vic Damone, Andy Williams, Dinah Shore, Oscar Peterson, Buddy DeFranco, Ella Fitzgerald, Stan Getz, Louis Armstrong, Mel Tormé, Sarah Vaughn, Anita O'Day, Sammy Davis Jr., Margaret Whiting, Roy Eldridge, Stan Kenton, Julie London, Johnny Hodges, Rafael Mendez and others. In his diversity, Garcia has also composed many orchestral pieces as "Concerto for Brass Section," "New Era Symphony" and "The Martyrdom." He has worked with the Hamburg Radio Symphony, Vienna Radio Symphony,

Radio Orchestra of Zurich, New Zealand National Symphony and St. Louis Symphony.

I was nine years old when George Pal's genius unfolded for me across the screen for the very first time. It was *The Time Machine* more than any other film that really made my imagination soar. I was filled with such awe that, from that time on, George Pal became a second father to me.

Russell Garcia's magnificent score is as much part of *The Time Machine* as the film itself. In Russ's inspired hands we can hear the loving themes of Filby and The Time Traveler - their friendship come alive through the ages; the glorious time machine itself - a mechanism that we fully believed could perform the fantastic; the beautiful and terrifying H.G. Wells worlds of Eloi and the Morlocks, all rekindled for us with a striking resonance that is truly heartbreaking and unforgettable.

So join me and listen to the thrilling dynamics of *The Time Machine* and a special overture from George Pal's *Atlantis, The Lost Continent* - Russell Garcia's first time re-scoring of his own works. For me, they are the symbolic spirit of George Pal himself. And through these scores, he lives forever!

Arnold Leibovitz

In 1987, Arnold Leibovitz pays homage to George Pal with his film tribute "The Fantasy Film Worlds of George Pal", available on cassette through New World Video.



Side One

1. MAIN TITLE / CREDITS 1:55

2. LONDON 1900 (Filby's Theme) 2:40

3. TIME MACHINE MODEL 0:47

4. THE TIME MACHINE 1:57

5. QUICK TRIP INTO THE FUTURE 2:43

6. ALL THE TIME IN THE WORLD :33

7. BEAUTIFUL FOREST / THE GREAT HALL 2:10

8. FEAR 1:31

9. WEENA (Love Theme) 1:46

10. RESCUE 2:05

11. REMINISCING 2:12

12. MORLOCKS 2:24

13. END TITLE (Reprise) 1:16

Side Two

1. FIGHT WITH THE MORLOCKS 3:33

2. TIME TRAVELER 2:26

3. ESCAPE 3:31

4. PRAYER / OFF AGAIN 1:41

5. TRAPPED IN THE FUTURE 2:18

6. LOVE AND TIME RETURN 2:33

7. END TITLE 2:13

8. ATLANTIS, THE LOST CONTINENT (Overture): 6:59

Main Title / Credits,

Love Theme, Night Scene,

Submarine, End Title.

Album Produced by Arnold Leibovitz

Technical Advisor: Sam Senece

Sound Engineer/Mixer: Zee Land

Digital Editing: Bernard Mahne

Pre-Mastering Engineers: Ted Hall, Joe Steiner

Mastering Engineer: Doug Sax

Album Layout: Ed Francis

GNP Album Coordinator: Neil Norman

With sincere thanks to Metro-Goldwyn-Mayer: Roger Mayer, Dana Brown, Harry Lajowski and Ruby Armstrong. CBS Songs: Silvia Blach, Jim Mowery. Still Things: Jeff Skutumpah. Deepest appreciation to Russ and Gina Garcia.

GNP
Crescendo

CHRYSEIDEMO RECORD CO., INC.
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Los Angeles, California 90046
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Also available on Cassette: GNPS-8008 and Compact Disc: GNPD-8008

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STYLING BY JANE

THE PRINCE OF PEACE

A ROCK-JAZZ CANTATA / BY GREG DYKES

THE SOUNDS OF SYNANON

THE SYNANON CHOIR



STEREO
CARBON
CLAY
RECORDING

Produced by Lou Jackson
A&R Coordination: Mark L. Cohen

BN 26475



THE PRICE OF PEACE

A ROCK-JAZZ CANTATA/COMPOSED, ARRANGED
AND CONDUCTED BY GREG DYKES

THE SOUNDS OF SYMANON THE SYMANON CHOIR

Side

ARISE, SHINE (4:57)

Bob Leeman, Piano

THE PRICE OF PEACE (3:15)

Wendell Harrison, Tenor Sax

NOW IT CAME TO PASS (7:55)

Euse Albert, Soprano

Frank LaMarche, Soprano Sax

Victor Feldman, Vibes

Clifford Scott, Alto Sax

Edward Wiggins, Organ

Side 2

QUIET SKY (3:40)

Clifford Scott, Alto Flute

SHEPHERDS (5:51)

I WILL GREATLY REJOICE (9:01)

Wendell Harrison, Tenor Sax

Esther Phillips, Solo Voice (Courtesy of Records)

All Symphon Foundation, Inc./Symphon Music Division (ASCAP)
Engineering: Phil Macy, Pete Romano

The Sounds of Symanon:

Strings—James Gettoff, Gareth Nuttysen, Jack Shulman,
Darrell Tervelizer, Robert Barone, George Polio, Nathan
Gerchman, John Goppin, Henry Roth, William Weiss, Elliott
Fisher, Alvin Dinkin, Norman Botkins, Frederick Sekora/
Percussion—Victor Feldman, Gary Coleman, Emil Richards,
Orlando Lopez, George Di Barrio, Joe Clayton (conga drums)/
Keyboard—Robbie Bryant, Melvin Moore, Carleton McBeth/
Saxophone—Frank LaMarche, Clifford Scott, John Williams,
Wendell Harrison/Trombone—George Bohanon, Richard Leith,
Herbert Harper/Drum—Earl Palmer, Paul Humphrey/
Piano—Bob Leeman/Bass—Bob West, Lou Loraner/
(electric bass)/Organ—Edward Wiggins/Guitar—Ernie
McLean, Arthur Wright/Harp—Stella Castellucci

(Note: The choir and cantata are the subject of a nationally
syndicated TV special written by S. Lee Pogatin, with intro-
duction by Leonard Nimoy.)

A COLLABORATIVE COMMENTARY

The unique mixture of people brought together by the
Symanon[®] experience is an incredible demonstration of mixing
totally disparate talents to create a harmony that only
Frederick minister, *Let Esther, a Hollywood agent, a
liturgical-type soprano, a clerk, a mechanic, a forty-year-old
cruz-adapt, a newly wed bride, a newly wed guy, a
corporation commander, A group, an ensemble, a family, a
community of singers, musicians... people. Thirty-five
singers, thirty-nine musicians, one composer-conductor whose
name is Greg Dykes. ... Withal, however, standard American
church choir had... track team... then U.S.C. one waiter
... then a quickie at Long Beach College followed by
eleven years of junkie madness... Symanon for the past eight
years... all of which resulted in The Price of Peace.
What follows is conventional introduction about this
vibrant, moving, soulful encounter. The quotations come from
Pete Johnson, Los Angeles Times critic; Scene editor Gene
Detro; Symanon resident Skip Ferdinber; and Greg Dykes.
Intro: The theme for the production is the story of the
birth of Jesus, told through narration and song, with words
adapted from the Bible.*

The presentation is impressive and moving—particularly
in its finale, which consists of a wale me shake me type
spiritual arrangement studded with allusions and a driving
lead line.

Detro: Yes, Esther. Miss Phillips, the Symanon resident and
recording star. Some poet—Auden, was it?—defined poetry
as a range of words which could make his really single and the
honor on his neck stand up. I had that physical reaction, strong,
strong, to the Cantata. And particularly to Esther, whose
Gospel notes and Blues-based scolding of notes add to up-
urgent, driving dignity. She sang out: "Now, however anybody
else says 'Yes!' that's okay with me, but here's how I say it and
you'd better listen. Right like THIS!"

Skip: Each time we perform it, something different happens.
Sometimes we're jazz. Sometimes hard rock. Sometimes Blues.
Sometimes Sunday-go-to-meeting. And then sometimes
uniquely Symanon, caught up in a feeling of "us" which we
can't duplicate on purpose.

Dykes: The *Price of Peace* came about as a result of my
wanting to write a piece of music that could be sung at
Christmas time to entertain the troops at our Santa Monica
house. I think that somehow I captured a certain essence the
people are hungry for. The thing I wanted to say is—
Christmas has turned into a commercial occasion. Jesus, the
man and teacher, was great. Let's have a REAL celebration
of his Birthday.

Skip: I've been in choirs all my life, but I've never seen a
group like the Symanon Choir. I look forward each time to
singing the piece of music.

Dykes: I feel fortunate that the work is getting such a
reception, such exposure. And the Gospel Choir keeps getting
better. They knock me out too.

Detro: The production's move is typified by Wendell
Harrison's tenor sax solo. He blows hard, riffing, squealing,
evasive. I was stuck to jazz at the Philharmonic concerts.
Coleman Hawkins and Philip Phillips in the front line. Illinois
Jazz calling to the crowd. Wendell beckoned listeners: raw
overhead light cutting through smoke, bouncing off the
of a horn in a smoky, jazz-filled mood. And too there was
incoherence: the light could be from morning sun as
children walk, bathed and starved, to Soul Harbor Baptist
Church. The foot-stomp honking was sheer celebration then,
with the choir rising way up behind his sound.

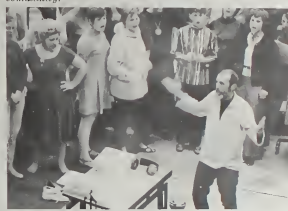
Johnson: Its ending brought a standing ovation from the
crowd of several hundred in tribute to its excitement,
originality and taste. The latter is frequently neglected
element of experiments with the rock idiom.

Dykes: Each time I hear it now I can think of ways to
improve it. But I don't believe in going over things a second
time so I'm working on a new piece. And after all—a thing
happens for you in the gut. I don't think it makes any
difference if it happens to you in the head.

Skip: Greg has said, "I don't think there's another group in
the world who can do our music the way we do." And that's
the truth. No matter who's in there with us at any given
moment, there's the same feeling between us which gives us
the lift to do our thing.

Detro: It's a mutuality of encouragement. It's the way that
an excellent jazz unit—the Miles Davis band, the Ray Charles
band when Pat Metheny was in on tenor—pulls itself together
with synergistic internal cohesiveness. And the cheerful roar
leaves the stage proper and includes the entire audience. All of
the Cantata's emotional extremes—joy-shout and pain, the
actual majesty and actual pang of that actual birth in a
foreign cave nearly two thousand years ago—are immediately
a personal experience. Yes, the music communicates itself
thoroughly, that well. One reason surely is Greg's conducting,
which changes from performance to performance, which looks
like a mime's impression of some natural event—a storm
coming, a quiet aftermath. Which lets everybody know he
hears intensity, cares and continues to provide that core
of centrifugal force.

Dykes: The medium is critical to this work. Symanon people
singing it and playing it is what makes it. Somehow my work
being done by these people captures the Symanon message.
Symanon is a pre-education community, this branch in Santa
Monica, California. Founded in 1958, it provides an answer
for people who seek some fulfilling way of life—and find it
in Symanon's totally integrated, nonviolent and drug-free
community.



Text For
THE PRICE OF PEACE
(Adapted from the Bible)

ARISE, SHINE

Arise, Shine, For thy light is come—And the glory of the
Lord is risen upon thee. For behold, Darkness shall cover the
earth; And gross darkness the people! But the Lord will rise
upon thee! And His glory shall be seen. And nations shall
come to thy light! And Kings to the brightness of thy rising.

THE PRICE OF PEACE

The people that walked in darkness: Have seen a great light!
They that dwelt in the land of the shadow of death: Upon them
hath the light shined. For unto us a Child is born: Unto us a
son is given! And the government shall be on his shoulders: He
shall be called wonderful counselor! Mighty God, Saviour: Glory to God
the Father: The Prince of Peace.

NOW IT CAME TO PASS

Now it came to pass on those days: There went out a decree:
From Caesar Augustus: That all the world should be taxed:
And all went to be taxed: (Every one to his own city.) And
Joseph also went from Galilee: Out of the city of Nazareth:
Into Judea: To a city of David: That's called Bethlehem: For
he was of David: To be taxed with Mary and she was with
child: And while they were there: The time came: that she
should deliver: And she brought forth her firstborn son: And
she wrapped him in swaddling clothes! And laid him in a
manger: because there was No room for them: At the inn.

SHEPHERDS

Shepherds! In the field: Keeping watch, o'er their flocks! And an
angel came to them! And said: Be not afraid! o shepherds!
For I bring tidings of great joy! Which shall be for all the
people! And, suddenly there was with the angel! A multitude
of the heavenly host: Praising God: And saying: Glory to God
in the highest! And On Earth: Peace Among Men.

I WILL GREATLY REJOICE

And it came to pass: When the angels went away from them!
Into Heaven: The shepherds said one to another: Let us now
go even unto Bethlehem: And see this thing: Which we have
seen! Which the Lord has made known to us: And they came in
haste and found: Both Mary and Joseph and the Babe: Lying
in a manger! And when they saw it: They made known
Concerning the saying: which was spoken to them: About the
Child: And the shepherds returned! Glorifying and praising
God: Alleluia! I will greatly rejoice in my God: And my soul
shall be joyful in my God: Alleluia, Alleluia.

EPIC STEREO RECORDS CAN BE PLAYED ON TODAY'S MONO RECORD PLAYERS WITH EXCELLENT RESULTS. THEY WILL LAST AS LONG AS
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MEMORIES AUX BRUXELLES

THE OFFICIAL MUSIC OF THE BRUXELLES WORLD'S FAIR presented by Alexander Laszlo

MEMORIES AUX THE OFFICIAL MUSIC OF THE BRUSSELS WORLD'S FAIR BRUXELLES

You could almost feel it in the air . . . the cold, grey, damp air that hovered over Brussels on the afternoon of October 17, 1958. The Fair was to be no more. For six months, this ancient Flemish city was a showcase for the nations of the world. From Bangkok to Boise . . . Melbourne and Munich . . . Cardiff and Cairo . . . the people came. Forty-two million came. Now they would come no more. The last Ferris Wheel had turned. The last exhibit had been gazed at. The last bench had been rested upon.

The Brussels World's Fair was over!

The fortunate forty-two million had souvenirs—and photographs—and sore feet—as cherished memories. The rest of us had only newspaper clippings and retold tales.

But wait . . . The Fair lives again. Once more a happy foot taps to the rhythm of an old French nursery rhyme—circa 1958—as heard in the French Restaurant. Once more the stirring voices of the 150 man Choir & Band of the Russian Red Army reverberates across the Parade Grounds—in a triumphal performance of the Marche Grande. Once more eyes turn upward and senses quicken as the air fills with

Carillon music from the Dutch Pavilion. Once more we appreciate the natural simplicity of Far Eastern music as we hear Japanese musicians render a composition expressly composed for the Fair. Once more a "civilized Englishman" listens intently as a Congolese Boys' Choir chant native folksongs from the densest part of "the dark continent."

Indeed, the Fair lives again. For the music has not stopped. On a remarkable recording is an everlasting remembrance of the original music—as recorded in actual performances—presented as it was to those who were there. Each nation represented on this recording was contacted and official government permission obtained. Even more remarkable is the uniformity of stereo-fidelity sound and clarity throughout this recording, especially when we consider that each selection was recorded under the technical limitations of each individual nation represented. Here, more than ever, the "handcrafted" exactness of Carlton Records can be truly appreciated.

This is the recording you will hear now and so many times in the years to come. We call it MEMORIES AUX BRUXELLES! We think you'll call it a collector's item!

—Godman Styne

Side 1

March of the World's Fair

Official March of the Fair composed by Peter Leeman on commission for the Belgian government, performed by the Symphony Orchestra of the Institut National Belge de Radiodiffusion.

Music from the Belgian Congo

Sung by the Congolese Boy Singers (The Troubadours of King Baudouin) and various national instruments of the Belgian Congo.

Carillon Music of the Dutch Pavilion

Music from the Japanese Pavilion

Composed on commission for the Japanese Government by Yuki Toyama.

March from the German Pavilion

Performed by the Frankland State Symphony Orchestra.

Memories from Italy

(Rossini) Performed by The Symphony Orchestra of the Ente Italiano Audizioni Radiofoniche.

Side 2

Band of the "Garde Civique" (Belgium's Civil Police)

Marching through the Fair grounds.

Carillon Music of the Vatican Pavilion

Electronic Music from the Netherlands Pavilion (Varese) Marche Grande

(Stadon Sides) 150 man Choir and Band of the Army of the U.S.S.R. performing without a conductor.

Music from the French Restaurant

Music in the Cafe Blue Danube



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"handcrafted" for "unlimited" high fidelity sound

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Many so-called "high fidelity" records go through a process of "electronic limitation" that speeds up production but actually compresses or "limits" dynamics. Every Carlton record bypasses this "limitation". Each record is actually "handcrafted" from its inception in the studio through every processing and production operation. True balance is achieved by using only "unlimited sound-mixing" and "hand-recording techniques" . . . electronic limiters are flatly forbidden. All "handcrafted,

unlimited" Carlton Records, therefore feature optimum dynamic range and frequency registration. They are probably the only records which AESTHETICALLY as well as technically offer real stereo high fidelity.

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CSO-111 STEREO

WALT DISNEY'S

MARY POPPINS

JULIE ANDREWS DICK VAN DYKE

ORIGINAL CAST SOUND TRACK



"HIS MASTER'S VOICE"
RCA VICTOR

DAVID TOMLINSON GLYNIS JOHNS ED WYNN

Music and Lyrics by RICHARD M. SHERMAN and ROBERT B. SHERMAN Arranged and Conducted by IRWIN KOSTAL

WHITFIELD JAMES, L.A. © 1964 WALT DISNEY PRODUCTIONS, INC.

ORIGINAL CAST SOUND TRACK

Walt Disney

presents

Mary Poppins

starring

JULIE ANDREWS • DICK VAN DYKE
DAVID TOMLINSON • GLYNIS JOHNS • ED WYNN

Music & Lyrics by RICHARD M. SHERMAN & ROBERT B. SHERMAN Arranged & Conducted by IRWIN KOSTAL

Screenplay by BILL WALSH, DON DA GRADI Based on the "Mary Poppins" books by P. L. TRAVERS

Co-producer BILL WALSH Directed by ROBERT STEVENSON

Mary Poppins.....JULIE ANDREWS

Bert.....DICK VAN DYKE

Mr. Banks.....DAVID TOMLINSON

Mrs. Banks.....GLYNIS JOHNS

The Domestic.....HERMIONE BADDELEY & RETA SHAW

The Children.....KAREN DOTRICE & MATTHEW GARBER

Katie Nanna.....ELSA LANCHESTER

The Constable.....ARTHUR TREACHER

Admiral Boom.....REGINALD OWEN

Uncle Albert.....ED WYNN

The Bird Woman.....JANE DARWELL

Mr. Dawes, Jr.....ARTHUR MALET

Sound Supervisor ROBERT O. COOK Sound Mixer DEAN THOMAS Music Editor EVELYN KENNEDY Choreography by MARC BREAU and DEE DEE WOOD Costume and Design Consultant TONY WALTON

SIDE 1

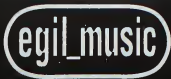
- 1 OVERTURE Orchestra & Chorus
- 2 THE PERFECT NANNY Karen Dotrice as Jane
Matthew Garber as Michael
- 3 SISTER SUFFRAGETTE Glynis Johns as Mrs. Banks
- 4 THE LIFE I LEAD David Tomlinson as Mr. Banks
- 5 A SPOONFUL OF SUGAR Julie Andrews as Mary Poppins
- 6 PAVEMENT ARTIST Dick Van Dyke as Bert
(Chim Chim Cheree)
- 7 JOLLY HOLIDAY Dick Van Dyke & Julie Andrews
- 8 SUPER-CALF-FRAGIL-ISTIC-
EXPI-ALI-DOCIUS Julie Andrews, Dick Van Dyke & Pearlies
- 9 STAY AWAKE Julie Andrews

SIDE 2

- 1 I LOVE TO LAUGH Ed Wynn as Uncle Albert
Julie Andrews & Dick Van Dyke
- 2 A BRITISH BANK David Tomlinson & Julie Andrews
(The Life I Lead)
- 3 FEED THE BIRDS Julie Andrews & Chorus
(Tuppence a Bag)
- 4 FIDELITY FIDUCIARY BANK Dick Van Dyke,
David Tomlinson & Bankers
- 5 CHIM CHIM CHEREE Dick Van Dyke, Julie Andrews,
Karen Dotrice & Matthew Garber
- 6 STEP IN TIME Dick Van Dyke & Chimney Sweeps
- 7 A MAN HAS DREAMS David Tomlinson & Dick Van Dyke
(The Life I Lead — A Spoonful of Sugar)
- 8 LET'S GO FLY A KITE David Tomlinson, Dick Van Dyke
& Londoners

Produced for phonograph records by JIMMY JOHNSON with
the assistance of Evelyn Kennedy and SUNSET SOUND
RECORDERS' Engineers: BRIAN ROSS & Bruce Botnick

Public performance clearance — BMI.



BOW WOW WOW
"Eastern Promise" MIXES
PLUS! BONUS REMIX OF
PURPLE PLANET
"Paper Plane"

TAKEN FROM THE MIX_COMPILATION
GROOVE RADIO PRESENTS:
ALTERNATIVE MIX (#51128)
EXECUTIVE PRODUCER: SWEDISH EGIL

SIDE A

- 1. BOW WOW WOW:** *"Eastern Promise"*
(Dub Pistols vs. Bow Wow Wow Mix) (4:30)
- 2. BOW WOW WOW:** *"Eastern Promise"*
(Dub Pistols Remix) (3:27)

SIDE B

- 1. BOW WOW WOW:**
"Eastern Promise" (Radio Mix) (3:37)
- 2. PURPLE PLANET:**
"Paper Plane" (Ice On The Wings Remix) (7:37)

===== **LIMITED EDITION** =====
FOR PROMOTIONAL USE ONLY - NOT FOR SALE

PRIORITY
RECORDS



SPRO 81214

For Updated Info, Please Visit www.grooveradio.com

THE TOASTED ALMONDS

Featuring

Dance Hall Sensation

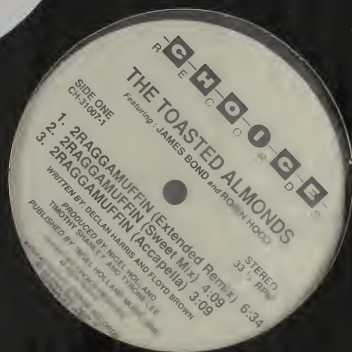
JAMES BOND

along side

ROBIN HOOD

2 RAGGAMUFFIN





Modd Hobin
band



Todd Hobin band



MICHAEL "Desi" DESNOYERS
electric bass and vocals

SHAWN HOBIN
drums, percussion and vocals

TODD HOBIN
acoustic guitars, electric guitar,
acoustic piano, synthesizers
and vocals

DOUG MONTCRIEFF
electric guitars, banjo,
wurlitzer piano, synthesizers
and vocals

BRUCE FOWLER
electric guitars, conga and vocals

PRODUCED BY BILL MURPHY AND TODD HOBIN

Production Assistance: Doug Montcrieff and Bob Attridge
Engineered by: Bill Murphy and Dave Brower
Assistant Engineers: Charles Shatzkin and Dan Piotrowski
Recorded at Studio 3, Syracuse, N.Y. and Rose Hill Recording, Marcellus, N.Y.
Mastered by Ray Janos at C.B.S., New York City
Cover Photos: Scott Freeman
Cover Design: Greg Stella

Thanks to Dave Torrey and Vince Taft for technical and creative assistance at Rose Hill. Dr. Stan Alten and Bill Cooper at Newhouse Communications Center, Syracuse University, Dave Prentice, Ed Zak, Tom Jones, Steve "Evil" Knieser and Tom Stone.

Special thanks to our friends and families for... faith.

Management:

Victor Gagliardi
P.O. Box 43
Clay, NY 13041
315-622-1673

Side One

1. ROCK MY SOUL (3:54)
2. LOVE IS MUSIC (4:07)
3. WHERE IS SHE NOW (4:26)
4. HEY, GOD (4:12)
5. EVERYBODY'S GOT A SONG TO SELL (4:29)

Side Two

1. NEW YORK COUNTRY SONG (3:22)
2. I HATE YOU (A LOVE SONG) (4:58)
3. WHEN IT'S OVER (3:28)
4. GOOD BYE (3:28)
5. I WANT TO BE LIKE HIM (4:50)

All songs written by Todd Hobin except "Love Is Music,"
Music - Doug Montcrieff and Lyrics - Bruce Fowler.
All songs © TODD HOBIN MUSIC/BMI

VRIES
RECORDS
STARTED IN 1978

Additional Musicians: Richard Scapicchio - Hammond Organ on "Rock My Soul,"
"Love Is Music" and "Hey, God," and String Synthesizer on "Love Is Music"
and "When It's Over." Ian Taddeo - Sax on "Rock My Soul" and "When It's Over."
Kathy Montcrieff - back-up vocals on "Rock My Soul," "Song to Sell" and
"Good-Bye," and Miron Duschuk back-up vocal on "I Want to be Like Him."

LPS 811

STEREO



Ramsey Lewis Maiden Voyage





CADET
RECORDS

Ramsey Lewis

Maiden Voyage

STEREO
LPS 811

SIDE 1	TIME	SIDE 2	TIME
Maiden Voyage	4:45	LES FLEUR	4:35
NIGHTY GUNNY	3:10	SINCE YOU'VE BEEN GONE	3:55
SWEET RAIN	3:00	IN THE MEAT OF THE NIGHT	3:47
LADY MADONNA	2:25	AFRO-BOGALLO "WIST"	3:30
DO YOU KNOW THE WAY TO SAN JOSE	3:40	ONLY WHEN I'M DREAMING	3:55
ODE	4:40	ETERNAL JOURNEY	6:25
PASCAP All others BMI			

Personnel: RAMSEY LEWIS, piano; CLEVELAND J. EATON II, bass;
MAURICE WHITE, drums; augmented by strings and voices.

Arrangements: Charles Stepney & Cleveland J. Eaton II

Recorded at Universal Studios, Chicago, April, 1968

Recording engineer: Dave Brand Produced by Charles Stepney

Album supervision: Richard Evans Photo: Ruyell Ho Album design: Jerry Griffith

CADET RECORDS, 320 EAST 21ST STREET, CHICAGO, ILLINOIS 60616



 Don Barnes &

 Debbie Williams





SILVER DOLLAR LOUNGE

Side One:

QUEEN OF THE SILVER DOLLAR —3:29

(Shel, Silverstein) Evil Eye Music, Inc. - BMI

LOOKIN' FOR LOVE —3:10

(Wanda & Patt Mallette, Ryan & Bob Morrison)
Southern Nights Music - ASCAP

1959 —3:10

(Gary Gentry) Taylor-Watts Music - BMI

MISERY AND GIN —2:35

(J. Durrill & S. Garret)

Peso Music & Bronco Music - BMI

THE BOOK OF YOU AND ME —2:36

(Pam Rose, Mary Ann Kennedy, & Don Goodman)
Window Music - BMI

Side Two:

COUNTRY MUSIC MAKES MY DAY —2:07

(Debbie Williams) U-Pick-M Music - BMI

WE MUST HAVE BEEN OUT OF OUR MINDS —2:29

(Melba Montgomery) Glad Music - BMI

SOMEBODY'S KNOCKIN' —2:44

(Ed Penny & Jerry Gillespie)

Chiplin Music & Tri-Chappell Music Co. - ASCAP & SESAC

DO THAT TO ME ONE MORE TIME —3:30

(Toni Tennille) Moonlight & Magnolias Music - BMI

I NEVER KNEW —3:16

(Debbie Williams) U-Pick-M Music - BMI

Not long ago Billy Walker and Don Goodman decided to do something about the lack of a classy place to entertain, dance, or drink in Hickory, Maryland. Knowing that neither of them are good counting numbers, they figured that it should go right along with Bill's highly successful I Ruck City. So when the I Ruck City honky-tonk went up next door, the Silver Dollar lounge was born. To make sure new class, they got Don Barnes (the local sheriff) and his band "The Countrymen" to be the "house band", and new trucks call it one of the best stops east of the Mississippi! From that beginning comes this album through NWEB Ltd. Records.

Very times on a trip when the record has a whole lot of interest when someone would get out, "Take a little and hammer down to Nashville town!" Well it finally happened! Along the way there was a lot of good friends and good times. All the pictures and songs that have been "Countrymen", has in a dozen styles, top drawer Nashville acts who have had the group to back them on stage, and Bill's also played the albums. Also, inestimable help from a dear friend - Melba Montgomery - who introduced us to Nashville and added her sweet voice, and her husband Don Solomon, who produced the album. Debbie Williams ("Spice" on stage) has been tremendous with her song writing and singing talents along the way.

One friend we miss - Billy Walker - Billy got up and sang with the band one night. Right then he said "I'm going down to New York City and do the album!" However, just prior to the recording Billy met an untimely and tragic death... but at this big moment in Don and Debbie's career... he was there.

So folks, here the album from Nashville - and the Silver Dollar lounge! Now from these states around Freedom, and freedom from across the United States and Canada can take it along with them. I think you'll enjoy listening to it as mothers I'll enjoy playing it on the radio, but better still, next time you're by our way - stop in and meet with classy country music is all about."

Joan Gnaall
The Morning Paper
WFOU Radio 95
Freedom, Maryland

MUSICIANS:

Keyboard / JUNKY KEELS

Percussion / LANNY BOLES & EDDIE FOX

Bass / DAVID SMITH

Acoustic Guitar / JACK SOLOMON

Lead Guitar / DAVE KIRBY & JACK SOLOMON

Steel Guitar / LARRY SASSER

Producer / JACK SOLOMON

Engineer / BILL VORNDICK

Mixed by / BILL VORNDICK & EDDIE FOX

Recorded at / MARTY ROBBINS STUDIO
Nashville, Tennessee



EDDIE CANO & NINO TEMPO ON BROADWAY

THE EDDIE CANO QUARTET & THE SAXOPHONE ARTISTRY OF NINO TEMPO

D J COPY

FOR PROMOTIONAL USE ONLY



MONO ATCO 33-184

EDDIE CANO & NINO TEMPLO ON BROADWAY

MONO

ATCO 33-184

Side 1

1. ON BROADWAY

(By Barry Mann, Cynthia Weil, Jerry Leiber & Mike Stoller; Screen Gems-Columbia, BMI, Time: 2:30)

2. A HARD DAY'S NIGHT

(By John Lennon & Paul McCartney; Maclean & Unart, BMI, Time: 2:07)

3. REZE

(By Edito Lobo & Rig Guerra; Duchessa, BMI, Time: 3:08)

4. DON'T THINK TWICE

(By Bob Dylan; M. Witmark, ASCAP, Time: 3:00)

5. KING KONG

(By Nino Templo; Leigh, ASCAP, Time: 3:20)

6. MY RESOLUTION

(By Eddie Cano; JVP, ASCAP, Time: 2:52)

Side 2

1. CALL YOUR D

(By David Tronco; Navtron, ASCAP, Time: 2:30)

2. FOR WHOM THE BELL TOLLS

(By Victor Young; Famous, ASCAP, Time: 2:53)

3. INSENSATEZ

(By Antonio Carlos Jobim & Vinícius de Moraes; Duchessa, BMI, Time: 3:14)

4. ADIOS CORAZON

(By Eddie Cano; JVP, ASCAP, Time: 2:48)

5. HIS GROOVE

(By Eddie Cano & David Tronco; JVP, ASCAP, Time: 3:07)

6. HIP STREET

(By A. LoTempio; Daddy Sam, BMI, Time: 3:33)

The Eddie Cano Quartet (Eddie Cano, piano; David Tronco, bass; Fred Aguirre, drums; Carlos Mejia, conga drums) & Nino Templo, tenor sax.

Recording Engineer: Thorne Roger
Cover Illustration: Cliff Goddard
Cover design: Hag Adishian
Supervision: Neshah Ertugan

This is a high fidelity recording. For best results observe the R.I.A.A. High Frequency roll off characteristic with a 500 cycle crossover.

© 1966 Atlantic Recording Corporation Printed in U.S.A.

Perhaps this album should have been released in a plain brown wrapper, or at least with the liner notes printed back to front and upside down to tease the listener into a blindfold test. It was a most unusual day when Eddie Cano and Nino Templo began to tape these sides; but the element of surprise is only a secondary aspect of what they created.

The chief value of this date lies, as it should on all recordings, in the quality of the music produced. Its character is manifestly different from that usually associated with the two artists who share top billing. Let us not brand it as a jazz album, a Latin or bossa nova album, but rather as an album of relaxed, unpretentious music, without vocals, without pyrotechnics, but with a great deal of charm.

Since 1962 Eddie Cano has had so many hit recordings to his credit that he might well have been forgiven for a reluctance to experiment. When you have established a style accepted by a mass audience, why rock the boat?

As Cano explains it, "Nino was instrumental in getting me together with the Atco people. At first I had mixed emotions about making a session with him, even though I had known him years ago as a saxophonist. I associated him more recently with rock 'n' roll, which is certainly not my groove. But then I went to a rehearsal, and right away my musicians and I knew that it was going to work out, and that Nino was the same fine saxophonist he had always been."

"What you hear on these sides is actually Nino joining forces with an organized group. I've had my combo together since 1957. Fred Aguirre has been with me for most of the last seven or eight years. Carlos Mejia was born in New York City and raised in South America, but he eventually settled in Los Angeles and he's a long-time associate of mine. The most recent addition to the group is our bassist, David Tronco, who joined us a little over a year ago. He's also a Los Angeleno. This is his first time on records and we were very pleased with the sound he got, as well as his ideas."

"I had a very happy time making this album. There was no pressure. It was a pleasure to work with a producer who tries to understand and bring out the best in everyone. And I hope Nino won't mind my saying that his beautiful playing was a delightful surprise to all of us—that he should ever have forgotten that he could play this way."

Among the wide range of tunes selected, Cano singled out a few for special comment. "We used the old original Afro beat in On Broadway. For Whom The Bell Tolls is the title song of the movie; the idea to do it came from Nino."

Nino Templo, born in Niagara Falls, N.Y., but a Hollywood resident from the age of eight, studied clarinet while under the spell of Benny Goodman, then took up the saxophone when he was 13 and a Charlie Parker devotee. After making his professional debut at 14 with Horace Heidt, he joined Maynard Ferguson's band a couple of years later and remained with Ferguson off and on for six years, playing tenor.

"Later on," he says, "I was doing a lot of rock 'n' roll studio work, and Ahmet Ertegun asked me one day whether I could do anything else besides play a pretty soon I was so busy as a pop singer that people began to forget I had put in all those years as a saxophonist."

The hits Nino made with his sister April Stevens, including Deep Purple and Sweet And Lovely are too well known to need detailed recounting here. It was lack of available time that forced him to give up play. When this album was being prepared, he picked up his saxophone for the first time in four years. "All I had to do was run through a few chords and I felt at home again, as if I'd never stopped."

The Templo tenor sound has a lyrical beauty very much like that of Stan Getz. "Is this deliberate?" "I always dug Stan, but I never consciously tried to copy him."

Nino's favorite tracks are Reze, best known as the theme song of the Brasil '65' festival, and Insesantez, in which Cano and he both outline the lovely Jojib-de Moraes theme.

The introductory passages of A Hard Day's Night feature the popular march rhythm from Brazil. The perennial force of the blues is evident in this track as in several others, among them King Kong, which Nino says "we decided to do at the last minute, very spontaneously."

Having spoiled the surprise element, Atco Records and I now leave it to you to surprise your friends by playing this set for them on a blindfold basis. The reaction will earn, both for Eddie Cano and for Nino Templo, a great deal of musical respect to which they clearly were entitled all along.

LEONARD FEATHER

RCA RADIO SERIES

DJL-3829
DJL-3830
DJL-3831
DJL-3832
DJL-3833

DAVID BOWIE

SIDE ONE	RUNNING TIME
<u>Intro:</u>	:35
Scary Monsters	6:00
Interview Bridge	6:20
It's No Game--Part I (*)	10:17
Space Oddity (*)	14:00
Ashes To Ashes (*)	18:21
Fashion (*)	23:09
<u>Out Cue:</u> "We'll be back with more of the David Bowie Radio Special after station identification."	

SIDE TWO	RUNNING TIME
<u>Intro:</u> And now Part 2 of the David Bowie Radio Special	
Uphill Backwards	3:24
Interview Bridge	3:54
Kingdom Come (w/interview bridge)	7:36
Teenage Wildlife	13:11
Scream Like a Baby (*)	16:46
It's No Game--Part II (*)	21:06
<u>N Cue:</u> "This show is brought to you through the courtesy of RCA Records"	

Please note: (*) indicates drop in segment

RCA RADIO SERIES

BRUCE COCKBURN

SIDE ONE	RUNNING TIME
<u>Intro:</u>	1:00
Tokyo (*)	4:35
Rumours of Glory	8:10
Fascist Architecture	10:47
Interview Bridge	11:14
You Get Bigger As You Go	15:50
Interview Bridge	16:10
How I Spent My Fall Vacation	22:35
<u>Out Cue:</u> "We will be right back with more of the Bruce Cockburn Radio Special after station identification".	

SIDE TWO	RUNNING TIME
<u>Intro:</u>	
"Welcome back to the Bruce Cockburn Radio Special	
	:10
Grim Travelers (w/drop in bridge)	5:20
Guerrilla Betrayed	9:16
You Get Bigger As You Go (*)	13:51
More/Not More (*)	17:41
What About the Bond	22:31
<u>N Cue:</u> "His show was brought to you through the courtesy of RCA Records"	

Please note: (*) indicates drop in segment

RCA RADIO SERIES

POLYROCK

SIDE ONE	RUNNING TIME
<hr/>	
Intro:	:48
Green For Go (w/interview bridge)	4:25
Shut Your Face	7:10
#7 (w/interview bridge)	10:01
Romantic Me	14:05
Go West (*)	17:20
Sound Alarm	22:21
<u>Out Cue:</u> "The Polyrock radio special will continue following station identification".	

SIDE TWO	RUNNING TIME
<hr/>	
Intro:	
"Welcome back to the Polyrock radio Special	:10
No Love Lost	3:05
Your Dragging Feet (*)	8:05
Body Me (*)	10:55
This Song	14:00
Interview Bridge	14:20
Bucket Rider	17:20
<u>N Cue:</u> "This show was brought to you through the courtesy of RCA Records"	
	17:48

Please note: (*) indicates drop in segment

RCA RADIO SERIES

HALL & OATES

SIDE ONE	RUNNING TIME
<hr/>	
<u>Intro:</u>	1:16
Kiss On My List (*)	5:30
Gotta Lotta Nerve (w/interview bridge)	9:00
United State	12:21
Hard To Be In Love With You (w/interview bridge)	16:01
You've Lost That Lovin' Feeling	21:05
You Make My Dreams	24:10
<u>Out Cue:</u> "The Daryl Hall & John Oates Radio Special will continue after station identification".	

SIDE TWO	RUNNING TIME
<hr/>	
<u>Intro:</u>	
"Welcome back to the Daryl Hall & John Oates Radio Special	
How Does It Feel To Be Back	4:50
(w/interview bridge)	
Everytime You Go Away (w/interview bridge)	9:35
Africa	14:11
Big Kids (*)	17:40
Diddy Doo Wop (I Hear The Voices)	21:12
<u>N Cue:</u> "This show is brought to you through the courtesy of RCA Records"	

Please note: (*) indicates drop in segment

RCA RADIO SERIES

ELLEN SHIPLEY

SIDE ONE	RUNNING TIME
----------	--------------

<u>Intro:</u>	1:00
Heart to Heart	4:50
(w/interview bridge)	5:50
Talk Don't Shout	9:33
(w/interview bridge)	10:43
Living For The Tenderness	17:43
Solo (*)	21:47
<u>Out Cue:</u> "We will be right back with more of the Ellen Shipley Radio Special right after station identification"	

SIDE TWO	RUNNING TIME
----------	--------------

<u>Intro:</u>	
"Welcome back to the Ellen Shipley Radio Special	:10
Jamie	3:35
(w/interview bridge)	4:12
Lost Without Your Love	10:20
Fotogenic (*)	13:47
Promise To Keep	17:50
(w/interview bridge)	19:40
This Little Girl	23:02
<u>N Cue:</u> "This show was brought to you through the courtesy of RCA Records"	

Please note: (*) indicates drop in segment



Bruce Cockburn
NAME

II
VOLUME

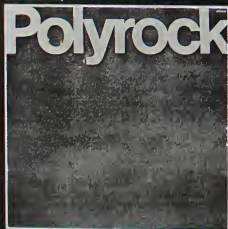
VOLUME TWO OF A SPECIAL FIVE VOLUME SERIES FEATURING:
DAVID BOWIE, BRUCE COCKBURN, POLYRICK, DAPYL HALL & JOHN OATTS AND ELLEN SHIPLEY



**A SPECIAL FIVE VOLUME
SET OF RADIO SPECIALS/
THIS VOLUME FEATURING
BRUCE COCKBURN**

The RCA Special Series is a collection of radio specials featuring the words and music of some of RCA's most prominent and promising artists. This series is produced by Thrifty Ear Productions. See Insert for full sequencing of program.

Volume Three/Polyrock



Volume Four/Daryl Hall & John Oates



Volume Two/Bruce Cockburn

RCA

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RCA Records, New York, N.Y./Printed in U.S.A.

Volume Five/Ellen Shipley



Executive Producer: Don Wardell
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Volume One/David Bowie



NAME.....
*Polyrock*VOLUME.....
III

FEATURING AN INTERVIEW WITH PRODUCER PHILIP GLASS
VOLUME THREE OF A SPECIAL FIVE VOLUME SERIES FEATURING:
DAVID BOWIE, BRUCE COCKBURN, POLYROCK, DARYL HALL & JOHN OATES AND ELLEN SHIPLEY

Polyrock



A SPECIAL FIVE VOLUME SET OF RADIO SPECIALS/ THIS VOLUME FEATURING POLYROCK

The RCA Special Series is a collection of radio specials featuring the words and music of some of RCA's most prominent and promising artists. This series is produced by Thirsty Ear Productions. See insert for full sequencing of program.

Volume Four: Cheryl Hall & John Oates



Volume Five: Elton John



Volume Three: Polyrock



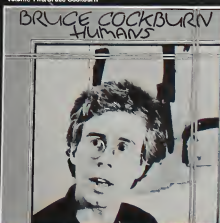
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Volume One: David Bowie



Executive Producer: Don Warrall
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Volume Two: Bruce Cockburn





NAME

VOLUME

VOLUME FOUR OF A SPECIAL FIVE VOLUME SERIES FEATURING:
DAVID BOWIE, BRUCE COCKBURN, POLYROCK, DARYL HALL & JOHN OATES AND ELLEN SHIPLEY



**A SPECIAL FIVE VOLUME
SET OF RADIO SPECIALS/
THIS VOLUME FEATURING
DARYL HALL & JOHN OATES**

The RCA Special Series is a collection of radio specials featuring the words and music of some of RCA's most prominent and promising artists. This series is produced by Thirsty Ear Productions. See Insert for full sequencing of program.

Volume Five/Eton Shipley



Volume One/David Bowie



Volume Four/Daryl Hall & John Oates

RCA

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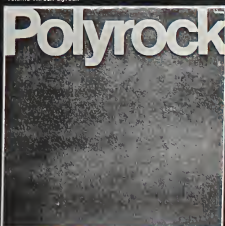
Volume Two/Bruce Cockburn



Executive Producer: Don Warchell
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Volume Three/Polyrock





NAME

Ellen Shipley

VOLUME

IV

FEATURING AN INTERVIEW CONDUCTED
BY DAVE MARSH OF ROLLING STONE

VOLUME FIVE OF A SPECIAL FIVE VOLUME SERIES FEATURING:
DAVID BOWIE, BRUCE COCKBURN, POLYROCK, DARYL HALL & JOHN OATES AND ELLEN SHIPLEY



**A SPECIAL FIVE VOLUME
SET OF RADIO SPECIALS/
THIS VOLUME FEATURING
ELLEN SHIPLEY**

The RCA Special Series is a collection of radio specials featuring the words and music of some of RCA's most prominent and promising artists. This series is produced by Thirty Ear Productions. See insert for full sequencing of program.

Volume One/David Bowie



Volume Two/Bruce Cockburn

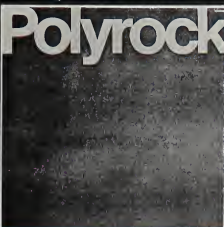


Volume Five/Ellen Shipley

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Volume Three/Polyrock



Executive Producer: Don Wardell
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Volume Four/Caryl Hall & John Oates



599



NAME.....

Grace Slick

VOLUME.....

VI

A SPECIAL RADIO SERIES FEATURING:

DAVID BOWIE, BRUCE COCKBURN, POLYRICK, DARYL HALL & JOHN OATES, ELLEN SHIPLEY, GRACE SLICK, AND DON McLEAN

Volume Seven/Dan McLean



CHAIN LIGHTNING / DON McLEAN

Volume One/David Bowie



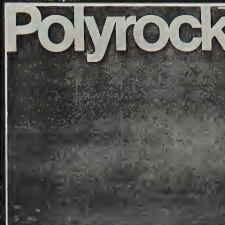
Volume Two/Bruce Cockburn



The RCA Special Series is a collection of radio specials featuring the words and music of some of RCA's most prominent and promising artists. This series is produced by Thirty Ear Productions. See insert for full sequencing of program.

THIS VOLUME FEATURING GRACE SLICK

Volume Three/Polyrock



Volume Six/Grace Slick



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Volume Four/Daryl Hall & John Oates



Volume Five/Ellen Shipley



Executive Producer: Don Wardell
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RCA



PROMOTIONAL ALBUM
NOT FOR SALE

Through the Hoop with Grace Slick

Track by track answers to questions about each song
on her "Dreams" LP

Side A
DJL1-3601-A

Stereo

1. Dreams
2. El Diablo
3. Face to the Wind
4. Angel of Night
5. Seasons
6. Do It the Hard Way
7. Full Moon Man
8. Let It Go
9. Garden of Man

(Contains No Music)

Producer: Fred Kon. ass

Executive Producer: Don Wardell

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PROMOTIONAL ALBUM
NOT FOR SALE

RCA



**Through the Hoop
with Grace Slick**

The Grace Slick Interview

Side B
DJL1-3601-B

Stereo

- Track 1. Question re: The LP cover
- Track 2. Question re: Touring
- Track 3. Question re: New book
- Track 4. Question re: New "Dreams" LP
- Track 5. Question re: Being a solo act
- Track 6. Question re: Care of voice
- Track 7. Question re: Thanks for being on the
show

(Contains No Music)

Producer: Fred Kompass

Executive Producer: Don Wardell

Nerve[®]

FORECAST

From The ABC News Television Production Africa
SOUNDS OF AFRICA

STEREO

Side 1

FTS3021

1. NIGERIA: a. Folk Opera b. Egungun—3:50
2. NIGERIA: a. Ibo Dance b. Lagos Police Band—1:57
3. MALI: a. 3-string lute b. 1-string fiddle—2:39
- UPPER VOLTA: c. Song with lutes
4. SENEGAL: Kora—2:35
5. GHANA:—2:35
 - a. Stand up for Jesus
 - b. Mammy Wagon
6. CAMEROON: Fon's flutes and drum—1:50
7. CONGO (Kinshasa)—2:55
 - a. Swahili plainsong
 - b. Two mbrilas
8. CONGO (Kinshasa)—:55
 - a. Ayilongo
 - b. Afro-Mogambo

Prod. By Andrew Tracy
Prod. Supervisor, Jerry Schoenbaum

MGM RECORDS • A DIVISION OF METRO-GOLDWYN-MAYER, INC. • Made in U.S.A.

Verve[®] **FORECAST**

From The ABC News Television Production Africa
SOUNDS OF AFRICA

STEREO

Side 2

FTS3021

1. **MOCAMBIQUE:** Chibudu—2:46
(Shambini) (Ind.)
2. **UGANDA:** Endongo—2:46
3. **UGANDA:** Bwoia—2:05
4. **UGANDA:** a. Amadinda b. Ganga—2:55
(Evaristo Muyinda) (Ind.)
5. **ETHIOPIA:** 1-string fiddle—3:13
KENYA: Kamba drummers
6. **TANZANIA:** Stilt Dance—2:27
7. **SOUTH AFRICA:** Bombing—2:34
LISOTHO: Lesiba
8. **BOTSWANA:** a. Bushman mbira—2:46
b. Bushman dance

Prod. By Andrew Tracy
Prod. Supervisor, Jerry Schoenbaum

MGM RECORDS • A DIVISION OF METRO-GOLDWYN-MAYER, INC. • Made in U.S.A.

more fresh hits from
akashic records

1. under the influence

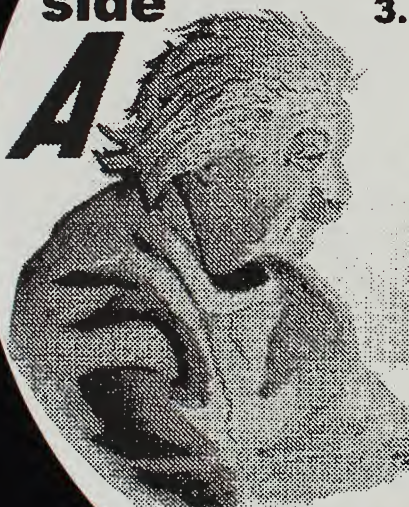
2. natural law

3. Trip Wire(melting tires)

4. A Place to Rise
feat. Granpappy

side

A



© 2001

Granola Funk Express presents

slactivism

GFE

this side of your album
contains four incredible instrumentals,
all of them tremendous hits you can rock anywhere
great for parties, weddings, mc battles, and strip clubs!!!
www.granolafunk.com



- 1.Rebuild the Junkyard(truth conquers all)
 2. Under the Influence
 - 3.Trip Wire(melting tires)
 - 4.A Place to Rise
- (all of the above being Inst.)
super powered bonus track
5. Mr. Deelee Deluxe

GFE
you sucka's

VERTIGO

SIDE A





6360 046

AA 6360 046.1 Y

GEMA

SIDE A (over)

Life Child (Ramases) 6:25

Hello Mister (Ramases) 3:10

And The Whole World

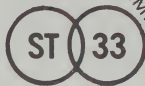
(Sel) 3:44

Quasar One

(Ramases) 6:40

You're The Only One

(Sel) 2:25



AA 6360 046.2 Y

SIDE B

Earth People (Ramases) 4:45

Balloon (Ramases) 4:28

Molecular Delusion

(Ramases) 4:05

Dying Swan Year 2000

(Ramases) 0:42

Jesus Come Back

(Ramases/Sel) 5:03

Journey To The Inside

(Ramases) 6:21

Space Hymns

RAMASES

VERTIGO

A PHILIPS RECORD PRODUCT

LEO THE LION RECORDS



KING LEO SERIES

The TV Sound Track Of **TARZAN AND THE EYES OF THE LION**

Starring Ron Ely

Produced For NBC-TV By Banner Productions, Inc.

LE 902

SIDE 1

PART 1

17:21

MGM RECORDS — A DIVISION OF METRO-GOLDWYN-MAYER, INC. — Made in U.S.A.

LEO THE LION RECORDS



KING LEO SERIES

The TV Sound Track Of **TARZAN AND THE EYES OF THE LION**

Starring Ron Ely

Produced For NBC-TV By Banner Productions, Inc.

LE 902

SIDE 2

1. PART 2 16:10

2. TARZAN'S MARCH 2.50

(Sydney Lee)

Pin-Tar Music, Inc. BMI

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.

CHALLENGER INTANAS

Produced by Cedric Smith
Challenger Productions
Exec. Prod.: Wayne Barker
Recorded & Mixed by
Bill Jolly at Be Jolly Studio, Phila., PA
CHI2006

Side I
33 1/3 RPM
Stereo

SEX OFF YOUR POCKET (vocal)

SEX OFF YOUR POCKET (dub)

(Eddie Alexanden)
(Eddie A)

© © 1991 Challenger an Eddie Music P.R.S.

Special thanks to Bobby Daniel

Dist. by Challenger Intanas

1124 South St.

Phila., PA 19147

(215) 765-4995

(215) 829-0637

CHALLENGER INTANAS

Produced by Cedric Smith
Challenger Productions
Exec. Prod.: Wayne Barker
Recorded & Mixed by
Bill Jolly at Be Jolly Studio, Phila., PA

CHI 2006

Side 2
33 1/3 RPM
Stereo

PERFECT (vocal)

PERFECT (dub)

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Special thanks to Bobby Daniel

Dist. by Challenger Intanas

1124 South St.

Phila., PA 19147

(215) 765-4995

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**BELLEVUE
RECORDS**

BIG DADDY GRAHAM

SLIGHTLY IRREGULAR

SIDE ONE

STEREO
KLG 82284

1. WALK ON THE MILD SIDE 3:42
GRAHAM - REED - TRACKMAN
2. BURGER GOD 4:49
GRAHAM - TONY GUDONIS
3. WIPEDOUT! 1:04
WHO CARES?
4. THERE IS NO FOURTH SONG
NOBODY

BOOKING INFO: WRITE: P.O. BOX 771, LANGHORNE, PA. 19047

**BELLEVUE
RECORDS**

BIG DADDY GRAHAM

SLIGHTLY IRREGULAR

SIDE ORDER
OF FRIES

STEREO
KLG 82284

1. LET'S CALL IN SICK 3:11

CLARK - GRAHAM - TONY GUDONIS

2. NUNS! 3:40

GRAHAM - TONY GUDONIS

3. WHAT DO YOU WANT TO DO TONIGHT? 5:41

GRAHAM - CLARK

BOOKING INFO: WRITE: P.O. BOX 771, LANGHORNE, PA. 19047



THE PROTO RECORD COMPANY®

128

SIDE A
45 RPM

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I WANNA GROOVE (6.10)

(Duncan/Ley/Morrison)

ARLENE DUNCAN

Produced by Ian Guenther & Willi Morrison
for Three Hats/GSP Productions



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THE PROTO RECORD COMPANY®

SIDE AA
45 RPM

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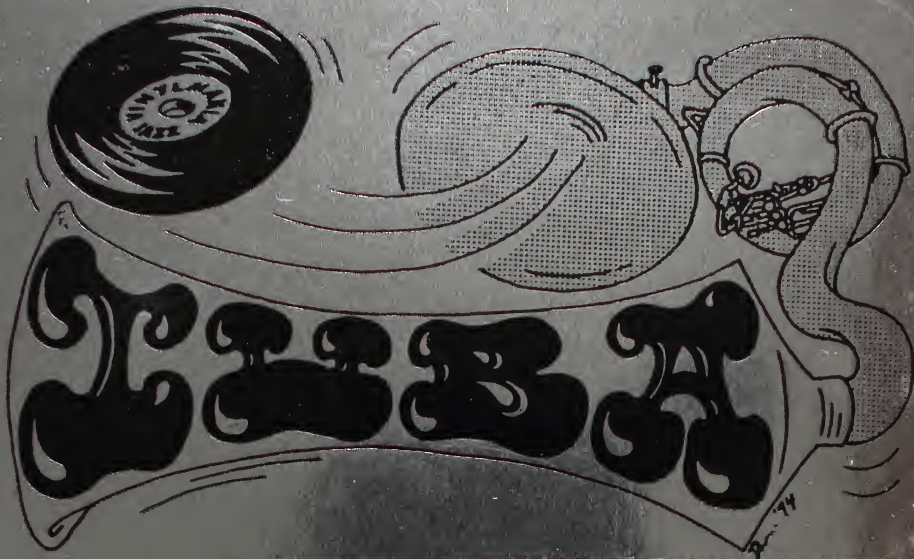
I WANNA GROOVE (Instrumental) (6.00)
(Duncan/Ley/Morrison)

ARLENE DUNCAN

Produced by Ian Guenther & Willi Morrison
for Three Hats/GSP Productions



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Vinylmania Jazz

Presents

TUBA

1. BACK TO THE ONE - 6:23
2. GIVE IT BACK - 6:07

(Collins, St. Bean, Martin)

TUBA

Sax, Flute - Jay Collins
Guitar - Matt Cusick
Drums, Perc.-Ray Grappone
Keys - Dennis Martin
Voice - St. Bean

Additional Cats

Bass - Stro
Trumpet - James Smith
Background Vocals
*Vicki Bell, *Robin Trela
Add'l. Prod. and Turntables
*Chillfreez

*Produced by-R. Grappone/D. Martin
for COOKIN' WITH GAS PRODUCTIONS
*Engineered-D. Martin
*Mixed-Joe Berger/D. Martin
*Mastered-J. Berger
*Special Thanks - Charlie, Linda,
Ted and all the Vinylmaniacs,
Jim Abbott, Vicki Bell

Side A
33 $\frac{1}{3}$ RPM

Cookin' With Gas Productions (ASCAP)
Little Charles Music (BMI)
copyright 1994

VMJ-2

CDJ Records
Fax (212) 463-9586

Vinylmania Jazz

Presents

TUBA

3. BACK TO THE THREE MIX - 3:50

4. GIVE IT BACK - Instrumental - 6:24

(Collins, St. Bean, Martin)

TUBA

Sax, Flute - Jay Collins
Guitar - Matt Cusick
Drums, Perc.-Ray Grappone
Keys - Dennis Martin
Voice - St. Bean

Additional Cats

Bass - Stro
Trumpet - James Smith
Background Vocals
*Vicki Bell, *Robin Trela
Addt'l. Prod. and Turntables
*Chillfreez

Side B
33 $\frac{1}{3}$ RPM

*Produced by-R. Grappone/D. Martin
for **COOKIN' WITH GAS PRODUCTIONS**
*Engineered-D. Martin
*Mixed-Joe Berger/D. Martin
*Mastered-J. Berger
*Special Thanks - Charlie, Linda,
Ted and all the Vinylmaniacs,
Jim Abbott, Vicki Bell

Cookin' With Gas Productions (ASCAP)
Little Charles Music (BMI)
copyright 1994

VMJ-2

CDJ Records
Fax (212) 463-9586

GNP CRESCENDO

Original Motion Picture Score
from the MGM Film

THE TIME MACHINE

Composed and Conducted by
RUSSELL GARCIA

SIDE I

GNPS 8008
STEREO

1. MAIN TITLE/CREDITS 1:55; 2. LONDON 1900 (Filby's Theme) 2:40;
3. TIME MACHINE MODEL 0:47; 4. THE TIME MACHINE 1:57;
5. QUICK TRIP INTO THE FUTURE 2:43;
6. ALL THE TIME IN THE WORLD 0:33;
7. BEAUTIFUL FOREST/THE GREAT HALL 2:10;
8. FEAR 1:31; 9. WEENA (Love Theme) 1:46;
10. RESCUE 2:08; 11. REMINISCING 2:12;
12. MORLOCKS 2:24;
13. END TITLE (Reprise) 1:16

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and Galaxy Films, Inc.

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GNP CRESCENDO

Original Motion Picture Score
from the MGM Film
THE TIME MACHINE

Composed and Conducted by
RUSSELL GARCIA

SIDE II

**GNPS 8008
STEREO**

- 1. FIGHT WITH THE MORLOCKS 3:33;**
- 2. TIME TRAVELER 2:26; 3. ESCAPE 3:31;**
- 4. PRAYER/OFF AGAIN 1:41;**
- 5. TRAPPED IN THE FUTURE 2:18;**
- 6. LOVE AND TIME RETURN 2:33; 7. END TITLE 2:13;**
- 8. ATLANTIS, THE LOST CONTINENT (Overture): 6:59**

[Main Title/Credits, Love Theme,
Night Scene, Submarine, End Title]

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and Galaxy Films, Inc.

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SWAR



SIDE ONE

I DON'T WANNA LOSE
Sue Sand Recipe

Writer and Producer
JACK BALL

Published by:
© 1979 JOTOLO (BMI)

Distributed by
FLA. INDEPENDENT RECORD CORP.
P. O. Box 523790
Miami, Florida 33152

45 RPM

J6070-A



SWAR



SIDE TWO

INSTRUMENTAL
Lead Guitar — Freddy Barnes

45 RPM

J6070-B

I DON'T WANNA LOSE
Sue Sand Recipe

Writer and Producer
JACK BALL

Published by
© 1979 JOTOLO (BMI)

Distributed by
FLA. INDEPENDENT RECORD CORP.
P. O. Box 523790
Miami, Florida 33152

DISTRACTION

T³

(TEEZ TO THE THIRD POWER)

STEREO
33 1/3 RPM
TZ11001
Side 1

Teez Records
© © 1994 Teez Music (ASCAP)

1. **Keep it Up** (Club Mix) (Featuring Valera Thorpe)
(Darrell Thorpe) 4:58
2. **Keep It Up** (Radio Mix)
(Darrell Thorpe) 5:08
3. **Keep It Up** (Late Night)
(Darrell Thorpe) 4:43

Arranged and produced by Darrell Thorpe
Recorded at Gold Key Studios
Engineered and mastered by Bob Grosso, Vince Pierre
Special thanks to Verneane Thorpe,
Kevin Wescott, Johnnie Reid

Teez Records (610) 485-5955 • Gold Key Studios (610) 586-6505

DISTRACTION

T³

(TEEZ TO THE THIRD POWER)

STEREO
33 1/3 RPM
TZ11001
Side 2

Teez Records
© © 1994 Teez Music (ASCAP)
except * © © 1994 Blue-Seas Music

1. **Distraction**
(Darrell Thorpe) 4:42
2. **Tell Me** (Featuring Cheryl Thorpe)
(Cheryl Thorpe / Darrell Thorpe) 4:51
3. **One Less Bell To Answer *** (Featuring Cheryl Thorpe)
(B. Bacaharach / H. David) 3:04
4. **One Less Bell To Answer (Instrumental) ***
(B. Bacaharach / H. David) 3:04

Arranged and produced by Darrell Thorpe
Recorded at Gold Key Studios
Engineered and mastered by Bob Grosso, Vince Pierre
Special thanks to Verneane Thorpe,
Kevin Wescott, Johnnie Reid

Teez Records (610) 485-5955 • Gold Key Studios (610) 586-6505

ILA005 - POSTHUMAN

A1: BEAT DOWN
A2: INSIDE YOU
B1: WE ARE THE CITY

No. 250 of 303

I ♥
ACID

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MANUFACTURED IN THE EU





**SOUNDS OF SYNANON
THE PRINCE OF PEACE**

BN 26475

SIDE 1
XSB 150400

- 1. ARISE, SHINE**
 - 2. THE PRINCE OF PEACE**
 - 3. NOW IT CAME TO PASS**
- G. Dykes-**

PRODUCED BY LOU JACKSON
Arranged by Greg Dykes

"EPIC, MARCAS REG T M. PRINTED IN U S A



**SOUNDS OF SYNANON
THE PRINCE OF PEACE**

BN 26475

SIDE 2
XSB 150401

- 1. QUIET SKY**
- 2. SHEPHERDS**
- 3. I WILL GREATLY REJOICE**
-G. Dykes-

PRODUCED BY LOU JACKSON
Arranged by Greg Dykes

EPIC, MARCAS REG. T. M. PRINTED IN U S A

**MEMORIES AUX BRUXELLES
PRESENTED BY ALEXANDER LASZLO**

**SIDE 1
LP12-112**

*the
unlimited*



CARLTON

*high fidelity
sound*

**OFFICIAL MARCH OF THE WORLDS FAIR
(Leeman)**

**MUSIC FROM THE BELGIUM CONGO
CARILLON MUSIC OF THE DUTCH PAVILION
MUSIC FROM THE JAPANESE PAVILION
MARCH FROM THE GERMAN PAVILION
MEMORIES FROM ITALY
(Rossini)**

CARLTON RECORD CORPORATION • MADE IN U.S.A.



Danelion
Music Co
(BM)

Time: 3:50

VOCAL

INSTRUMENTAL

Time: 3:38

Produced by
Isaac
Richardson II
for Infinity
Productions Inc.

(BASED ON "YES I'M READY")

ARE YOU READY

(Barbara Mason)

FOURTH AVENUE

GARDEN CITY RECORDS INC.
South Orange, N.J.

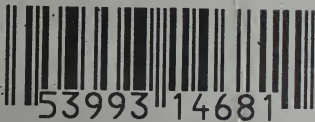
MADE IN U.S.A.



R E C O R D S

BLACK POETS

SIDE 1
33 1/3 RPM
STEREO
HAL 12468



"IT JUST DON'T FAZE ME"

1. Single Version (4:25) • 2. Remix (5:57)

3. Jackin' 4 Da 1 Loop (4:27)

(W. Davis)

PRODUCED by #1 SCOTT WALKER, #2 D.J. MIZ &
#3 BLACK POETS, SCOTT WALKER & WALLACE DAVIS
SINGING by CAROL HILL

ENGINEERED by D.J. MIZ except #1 BY SCOTT HERZOG

MIXED by #1 WALLACE DAVIS, #2 D.J. MIZ &
WALLACE DAVIS & #3 BLACK POETS & D.J. MIZ

EXECUTIVE PRODUCER: WALLACE DAVIS

© 1993 4x4 Records

Made in USA

MANUFACTURED & DISTRIBUTED BY HOT PRODUCTIONS • 7360 SW 48 ST • MIAMI, FL 33135



R E C O R D S

BLACK POETS

SIDE 2
331/3 RPM
STEREO
HAL 12468



"DA HAND THAT ROB'S THE CRADDLE"

1. Mo' PUnch-Street Version, Vocal (4:19)
2. Mo' PUnch-Radio Edit, Vocal (5:04)
3. Mo' PUnch, Instrumental (4:05)
(W. Davis)

PRODUCED by BLACK POETS • CO-PRODUCED by D.J MIZ

ENGINEERED by D.J. MIZ

ORIGINALLY RECORDED by SCOTT HERZOG

MIXED by BLACK POETS & D.J MIZ

PUBLISHED by JAMES-WALLACE PUBLISHING CO. (BMI)

© 1993 4x4 Records

Made in USA

MANUFACTURED & DISTRIBUTED BY HOT PRODUCTIONS

7380 SW 48 ST • MIAMI, FL 33155



STUDIO RECORDS

STU 211
33 1/3 RPM

Produced by
STEVE DURHAM
MICHAEL NEAL
Executive Producer
STEVEN FRANCO

SIDE 1
STEREO

THE MIGHTY POPPALOTS

1. **WE'RE COMIN' OUT** (Radio) 4:02
(S. Durham, C. Jefferies)
2. **WE'RE COMIN' OUT** (Instr.) 4:51

Recorded and Mixed at "THE STUDIO"

Oxon Hill, MD. by Michael Neal

Mastered at Frankford/Wayne by

Nimi/ Special thanks Andre Johnson (Guitar)

A PRODUCT OF STUDIO RECORDS 5201 INDIAN HEAD HWY., OXON HILL, MD 20745 (301) 838-8367



STUDIO RECORDS

STU 212
33 1/3 RPM

Produced by
STEVE DURHAM
MICHAEL NEAL
Executive Producer
STEVEN FRANCO

SIDE 2
STEREO

THE MIGHTY POPPALOTS

1. WE'RE COMIN' OUT (Reg. Ver.) 5:39
(S. Durham, C. Jefferies)

Recorded and Mixed at "THE STUDIO"
Oxon Hill, MD. by Michael Neal

Mastered at Frankford/Wayne by
Nimi/Special thanks Andre Johnson (Guitar)

A PRODUCT OF STUDIO RECORDS 5201 INDIAN HEAD HWY., OXON HILL, MD 20745 (301) 839-6567



TAKEN FROM THE MIX_COMPILATION
GROOVE RADIO PRESENTS:
ALTERNATIVE MIX (#51128)
EXECUTIVE PRODUCER: SWEDISH EGIL

SIDE A

33 $\frac{1}{3}$ RPM

PRIORITY
RECORDS

GROOVE
RADIO
INTERNATIONAL

1. BOW WOW WOW:

"Eastern Promise" (Dub Pistols vs. Bow Wow Wow Mix) (4:30)

2. BOW WOW WOW:

"Eastern Promise" (Dub Pistols Remix) (3:27)

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SPRO 81214



TAKEN FROM THE MIX_COMPILATION
GROOVE RADIO PRESENTS:
ALTERNATIVE MIX (#51128)
EXECUTIVE PRODUCER: SWEDISH EGIL

SIDE B

33 $\frac{1}{3}$ RPM

PRIORITY
RECORDS

GROOVE
RADIO
INTERNATIONAL

1. BOW WOW WOW:

"Eastern Promise" (Radio Mix) (3:37)

2. PURPLE PLANET:

"Paper Plane" (Ice On The Wings Remix) (7:37)

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SPRO 81214

KELIS

Side A 1. Timo Maas Remix
(Full Vocal)* 7:08

2. Album Version 4:37

Side B 1. Album Version
(Instrumental) 4:37

2. Timo Maas Dub* 8:48

"YOUNG, FRESH, N' NEW"

Produced by The Neptunes for Star Trak Entertainment

From her forthcoming album "Wanderland"

*Additional production and remix by Timo Maas/Martin Buttrich
at Time Tools Studios Hanover, for Hope Management Ltd.

7087 6 16197 1 3

Virgin

Kelis

Side A
7087-6-16197-1-3
Stereo
33 1/3rpm

For Promotional Use Only
Not For Sale

Young, Fresh n' New

1. Timo Maas Remix (Full Vocal) 7:08
2. Album Version 4:37

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Virgin

Kelis

Side B
7087-6-16197-1-3
Stereo
33 1/3rpm

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Young, Fresh n' New

1. Album Version (Instrumental) 4:37
2. Timo Maas Dub 8:48

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Khaled
From The CD "Kenza"

ARK 21
MONDO MELODIA
186 830 045 1
12" Promo

Side A
www.ark21.com

"Nissi Nissi" (Man City Remix)
"Nissi Nissi" (Global Beat Mix)

Cheb Mami
From The CD "Meli Meli"

ARK 21
MONDO MELODIA
186 830 045 1
12" Promo

Side B
www.ark21.com

"Parisien Du Nord" (Remix)
"Marseillais Du Nord" (Remix)

B*WITCHED

**"BLAME IT ON
THE WEATHERMAN"**

**SPECIAL
PROMO ONLY 12"**

Features remixes by:

**CHICANE
and
AMEN UK**

**from the
PLATINUM album,
B*WITCHED**

EAS 42607-S1

B★WITCHED

★ BLAME IT ON THE WEATHERMAN

(HEDGES/BRANNIGAN/ACKERMAN/CAINE)-19 MUSIC LTD./BMG MUSIC PUBLISHING LTD.
(PRS), ADMIN. BY BMG SONGS, INC. (ASCAP)/SONGS OF POLYGRAM INTERNATIONAL, INC.
(BMI)/CHRYSLIS MUSIC (ASCAP)/PALAN MUSIC PUBLISHING LTD. (PRS)-

1. AMEN UK CLUB MIX* (7:10)
2. CHICANE VOCAL EDIT** (5:01)

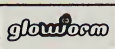
SIDE ONE
EAS 42607/XSS 42607 A
33 1/3 RPM

PRODUCED BY RAY "MADMAN" HEDGES IN HIS MATRONSHP
ARRANGED BY RAY "MADMAN" HEDGES AND MARTIN BRANNIGAN
*REMIX AND ADDITIONAL PRODUCTION BY AMEN AT AMEN STUDIOS
REPRESENTED BY ALCHEMY 0171 203 0200
**REMIX AND ADDITIONAL PRODUCTION BY CHICANE FOR MODENA RECORDS
MIXED @ MODENA ONE

SPECIAL VERSIONS TAKEN FROM THE EPIC RELEASE B★WITCHED (69751)

DEMONSTRATION-NOT FOR SALE

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B★WITCHED

BLAME IT ON THE WEATHERMAN

(HEDGES/BRANNIGAN/ACKERMAN/CAINE)-19 MUSIC LTD./BMG MUSIC PUBLISHING LTD.
(PRS), ADMIN. BY BMG SONGS, INC. (ASCAP)/SONGS OF POLYGRAM INTERNATIONAL, INC.
(BMI)/CHRYSLIS MUSIC (ASCAP)/PALAN MUSIC PUBLISHING LTD. (PRS)-

1. CHICANE VOCAL REMIX** (7:06)
2. ORCHESTRAL VERSION (3:31)



SIDE TWO
EAS 42607/XSS 42607 B
33 1/3 RPM

PRODUCED BY RAY "MADMAN" HEDGES IN HIS MOTHERSHIP
ARRANGED BY RAY "MADMAN" HEDGES AND MARTIN BRANNIGAN
**REMIX AND ADDITIONAL PRODUCTION BY CHICANE FOR MODENA RECORDS
MIXED @ MODENA ONE

SPECIAL VERSIONS TAKEN FROM THE EPIC RELEASE B★WITCHED (69751)

DEMONSTRATION-NOT FOR SALE

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THE TOASTED ALMONDS

Featuring

Dance Hall Sensation

JAMES BOND

along side

ROBIN HOOD

2 RAGGAMUFFIN



CHOICES
R E C O R D S

C H O I C E
R E C O R D S

THE TOASTED ALMONDS

Featuring : JAMES BOND and ROBIN HOOD

SIDE ONE

CH-31007-1

STEREO

33 1/3 RPM



7 30493-1007-1 9

- 1. 2RAGGAMUFFIN (Extended Remix) 6:34**
- 2. 2RAGGAMUFFIN (Sweet Mix) 4:09**
- 3. 2RAGGAMUFFIN (Accapella) 3:09**

WRITTEN BY: DECLAN HARRIS AND FLOYD BROWN

**PRODUCED BY: NIGEL HOLLAND,
TIMOTHY SHANLEY, AND TYRONE LEE**

PUBLISHED BY: NIGEL HOLLAND MUSIC (BMI)

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**MANUFACTURED BY: CHOICE RECORDS
203 Commack Road • Suite 76
Commack, N.Y. 11725**

R E C O I C E S

THE TOASTED ALMONDS

Featuring : JAMES BOND and ROBIN HOOD

SIDE TWO

CH-31007-1

STEREO

33 1/3 RPM



7 30493-1007-1 9

- 1. 2RAGGAMUFFIN (Hot Single Mix) 4:28**
- 2. 2RAGGAMUFFIN (Pancake Mix) 4:22**
- 3. 2RAGGAMUFFIN (Dub Mix) 6:23**

WRITTEN BY: DECLAN HARRIS AND FLOYD BROWN

**PRODUCED BY: NIGEL HOLLAND,
TIMOTHY SHANLEY, AND TYRONE LEE**

PUBLISHED BY: NIGEL HOLLAND MUSIC (BMI)

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**MANUFACTURED BY: CHOICE RECORDS
203 Commack Road • Suite 76
Commack, N.Y. 11725**

THE TOASTED ALMONDS

Featuring

Dance Hall Sensation

JAMES BOND

along side

ROBIN HOOD

2 RAGGAMUFFIN



CHOICES
R E C O R D S



7 30493-1007-1 9

C H O I C E
R E C O R D S

THE TOASTED ALMONDS

Featuring : JAMES BOND and ROBIN HOOD

SIDE ONE
CH-31007-1

STEREO
33 1/3 RPM

- 1. 2RAGGAMUFFIN (Extended Remix) 6:34**
- 2. 2RAGGAMUFFIN (Sweet Mix) 4:09**
- 3. 2RAGGAMUFFIN (Accapella) 3:09**

WRITTEN BY: DECLAN HARRIS AND FLOYD BROWN

**PRODUCED BY: NIGEL HOLLAND,
TIMOTHY SHANLEY, AND TYRONE LEE**

PUBLISHED BY: NIGEL HOLLAND MUSIC (BMI)

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MANUFACTURED BY: CHOICE RECORDS
203 Commack Road • Suite 76
Commack, N.Y. 11725

C H O I C E
R E C O R D S

THE TOASTED ALMONDS

Featuring : JAMES BOND and ROBIN HOOD

SIDE TWO
CH-31007-1

STEREO
33 1/3 RPM

- 1. 2RAGGAMUFFIN (Hot Single Mix) 4:28**
- 2. 2RAGGAMUFFIN (Pancake Mix) 4:22**
- 3. 2RAGGAMUFFIN (Dub Mix) 5:00**

WRITTEN BY: DECLAN HARRIS AND FLOYD BROWN

**PRODUCED BY: NIGEL HOLLAND,
TIMOTHY SHANLEY, AND TYRONE LEE**

PUBLISHED BY: NIGEL HOLLAND MUSIC (BMI)

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Commack, N.Y. 11725



Promotional
Copy
Not For Sale

SIDE 1
STEREO

NBS-018
(NBS-AL-018)

PHIL SEYMOUR

SURRENDER 3:07
-Tom Petty-

Skyhill Publishing Co., Inc. (BMI)
Taken from the Boardwalk LP,
PHIL SEYMOUR 2, NB1-33252
Produced by Richard Podolor for
Richard Podolor Productions, Inc.

©1982 Boardwalk
Records, Inc.

MANUFACTURED BY BOARDWALK RECORDS, INC., A DIVISION OF THE BOARDWALK ENTERTAINMENT COMPANY, LOS ANGELES, CALIFORNIA

MOBY

"Why Can't It Stop" (5:50)

As featured on the Soundtrack,
"HACKERS 3"

Music from and inspired by the Original Motion Picture "HACKERS"

Available on Edel America Records



Side A
45 RPM

LC 1666

EDL-SI-PR11

Produced, Written and Recorded by Moby
Published by Warner/Tamerlane / Little Idiot Music (BMI)
Courtesy of Trophy Records
© 1999 Trophy Records

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Edel America website <http://www.edelamerica.com>

Songs available on the soundtrack

"HACKERS 3"

Music from and inspired by
the Original Motion Picture "HACKERS"

Available on
Edel America
Records
This side blank



1. Moby "Why Can't It Stop"
2. BT "Godspeed (BT Edit Mix)"
3. Fluke "Absurd (Whitewash Mix)"
 4. Cloak "Quiet Then"
5. Monkey Mafia "I Am Fresh"
6. Carl Cox "Phuture 2000"
7. Orbital "An Fromhair"
8. Phunky Data "Fashion (Ian Pooley Mix)"
9. John Lydon "Psychopath (Lefffield Mix)"
 10. Cirrus "Stop & Panic"
11. Chicane "Strong in Love"
12. Brooklyn Bounce "Hack The Planet"
13. Music Composed by Simon Boswell "Diskette"
14. Music Composed by Simon Boswell "Launch Divinci"



Vol. 8

HH 407A

1. Do The James 3:47

Super Lover Cee & Cusa Nova Rud

2. Soul Man 3:28

Issy Ice & DJ Majesty

3. Soul Man 3:28

Instr.



Vol. 8

HH 407B

- 1. Caught Up 4:08**
Chubb Rock
- 2. Double Hucy Skit 3:52**
De La Soul
- 3. Step Up Front 4:12**
Positive K.

9-27-02

Snap-Rhythm Is A Dancer 2002
W# 165113
SNAP001

KOLTH

132-

CHECK THIS OUT
"RHYTHM IS A DANCER"





VUOCOLO RECORDS

Vuocolo
Productions
Produced by
Addae Jahl and
Larry Davis
Time: 5:18

SIDE A
V-513
TraBon.Music
(BMI)

ONE MORE CHANCE
(FRANK BONNER)
OUT OF HEAR
INTRODUCING TAJI

Vuocolo Records - 3170 - G Pointview Dr. - East Point, GA 30344



VUOCOLO RECORDS

Vuocolo
Productions
Produced by
Addae Jahi
Engineered by
Jim Zumpano

SIDE B
V-626
TraBon Music
(BMI)
Olé Jahn Music

FRONT ROW
(A. Jahi and F. Bonner)
OUT OF HEAR

Vuocolo Records - 2174 - B Pointview Dr. - East Point, GA 30344

Todd Hobin band

VRIES
RECORDS

PRODUCED BY
BILL MURPHY AND
TODD HOBIN

AA9140 • 1979

STEREO
AA9140

SIDE
ONE

1. ROCK MY SOUL (T. HOBIN - 3:54)
2. LOVE IS MUSIC
(B. FOWLER - D. MONTCRIEFF 4:07)
3. WHERE IS SHE NOW (T. HOBIN - 4:26)
4. HEY, GOD (T. HOBIN - 4:12)
5. EVERYBODY'S GOT A
SONG TO SELL
(T. HOBIN - 4:29)

Todd Hobin band

VARIES
RECORDS

PRODUCED BY
BILL MURPHY AND
TODD HOBIN
AA 9140 * 1978

STEREO
AA9140

SIDE
TWO

1. NEW YORK COUNTRY SONG (T. HOBIN - 3:22)
2. I HATE YOU (A LOVE SONG) (T. HOBIN - 4:58)
3. WHEN IT'S OVER (T. HOBIN - 3:28)
4. GOOD-BYE (T. HOBIN - 3:45)
5. I WANT TO BE
LIKE HIM
(T. HOBIN - 4:50)



SIDE A
33 1/3 RPM

RECORDS

BG 102-A
STEREO

BERNARDO

"WHY DID YOU QUIT ON ME?"

BERNARDO, V. JINETE, DIEGO PAUL, A. RABINOWICH
IN. DELIRIUM PUBLISHING (BMI)

Produced By:
FRANK LORDS & MISTER D.
Executive Producer: BLACK



DIZI ENTERPRISES
SPINNIN' HARD RECORDS
1701 N.E. 115th St. Suite 45A
N. Miami, Fla. 33181
Ph. (305)893-SONG
FAX: (305)552-0184

Keyboards & Drum Machines
Arranged & Performed By:
MISTER D.
Latin Percussion
Arranged & Performed By:
FRANK LORDS
Lead Guitar Solo
MANDY RUA
Rhythm Guitar
RUDY GIL

- 1. "ENGLISH RADIO"**
- 2. "SPANISH RADIO"**
- 3. "INSTRUMENTAL"**
- 4. "POESIA"**



SIDE B
33 1/3 RPM

RECORDS

BG 102-B
STEREO

BERNARDO

"ME ABANDONASTE"

BERNARDO, F. LORDS, DIEGO PAUL
IN. DELIRIUM PUBLISHING (BMI)

Background Vocals By:
"J. C. & THE DAISY BUNCH"
Who Are:

ENRIQUE "J.C." ESTRADA
DELSY, RUDY GIL,
LISA McDOWELL,
BRIGETTE BARDEAX
TONY CRUZ
KATIE SALVODY
MISTER D.
PAMELA MOORE

Recorded At:
SOUND BOOTH
Recording Hialeah, Fla.

Engineer:
FRANK MIRET
Additional Overdubs & Mixing
INTERNATIONAL SOUND
North Miami, Fl.
Engineer: NEIL CASE
Asst. Eng. and Edits
"GREAT SCOTT"
Mastering: FULLERSOUND

- 1. "LATIN ALT."**
- 2. "PERCA—MIX"**
- 3. "CLUB"**



FREE FLIGHT

STEREO
JD-11556
(PD-11556)
PD-11556-A

NOT
FOR SALE
6:42

Intro: 23
End: Fade

33 1/3 RPM

CHARLIE HUSTLE

(Neal-Glabman)

PAMELA NEAL

Produced by Mark Glabman and Pamela Neal for
Glabman Productions, Inc.

Arranged by Pamela Neal and Mark Glabman
Adventure Music, ASCAP

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FREE FLIGHT

STEREO
JD-11556
(PD-11556)
PD-11556-B

NOT
FOR SALE
3:57

Intro: 15
End: Fade

33 1/3 RPM

MAGIC AGAIN
(Neal-Glabman)

PAMELA NEAL

Produced by Mark Glabman and Pamela Neal for
Glabman Productions, Inc.

Arranged by Pamela Neal and Mark Glabman
Adventure Music, ASCAP

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PROMO
COPY



ROMAN

CP 100-1
SIDE A
33 1 / 3 RPM
© 1992

Club Version: 5:02

Radio Version: 3:48

"INSANE" (R. ROMAN)

Executive Producer: J. L. BRACERO

Produced by: R. ROMAN

Co. Produced by: P. COS

Published by:

N.Y. FLA PUBLISHING (BMI)

Mixed & Recorded by:

M. MARRO

Logo by: D. COLON

Mfg. & Dist. By: CRAZE PRODUCTIONS, P.O. Box 18573 West Palm Beach Fl. 33416



ROMAN

CP 100-1
SIDE B
33 1/3 RPM
© 1992

Dub Mix: 3:45
Beats: 3:10

“INSANE” (R. ROMAN)

Executive Producer: J. L. BRACERO

Produced by: R. ROMAN

Co. Produced by: P. COS

Published by:

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Mixed & Recorded by:

M. MARRO

Logo by: D. COLON

Mfg. & Dist. By: CRAZE PRODUCTIONS, P.O. Box 18573 West Palm Beach Fl. 33416

Victor

RCA

GREY AND HANKS

Produced by Len Ron
Hanks and Zane Grey for
Sounds Like A Winner
Productions in Association
with Sorkin Music/Rhythm Arranged by Len Ron
Hanks/Horns & Strings Arranged by Jack Faith



Side A

Stereo

PD-11923
PD-11923-A

5:45

33 1/3 RPM

NOW I'M FINE

(from the "Prime Time" album, AFL1-3477)
(L.R. Hanks-Z. Grey)

Irving Music, Inc./Medad Music, BMI

Victor

RCA

GREY AND HANKS

Produced by Len Ron
Hanks and Zane Grey for
Sounds Like A Winner
Productions in Association
with Sorkin Music/Rhythm Arranged by Len Ron
Hanks/Horns & Strings Arranged by Tom Tom 84



Side B

Stereo

PD-11923

PD-11923-B

2:47

33 1/3 RPM

LOVE'S IN COMMAND

(from the "Prime Time" album, AFL1-3477)
(M. Wright-D. Wright)

Zalen Music/Irving Music, Inc., BMI

Casablanca
Sound and Film Masters

STEPHANIE MILLS

33 $\frac{1}{3}$
STEREO
SIDE A

880 445-1
84 CS 771

EDGE OF THE RAZOR (DANCE MIX) — 6:30

(Tom Snow / Roy Freeland)

Produced by George Duke for George Duke Enterprises

Executive Producer: Stephanie Mills

Remixed by Rusty Garner "An Endless Music Mix"

From the Casablanca album 422-822 421-1 M-1

"I'VE GOT THE CURE"

Screen Gems-EMI Music Inc./Snow Music (BMI)

©1984 PolyGram Records, Inc.

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Casablanca
Records and Film Works

STEPHANIE MILLS

33 1/3
STEREO
SIDE B

880 445-1
BS

EDGE OF THE RAZOR (DUB MIX) — 3:59

(Tom Snow / Roy Freeland)

Produced by George Duke for George Duke Enterprises

Executive Producer: Stephanie Mills

Remixed by Rusty Garner "An Endless Music Mix"

ROUGH TRADE — 3:49

(Pat Leonard / Keithen Carter / Hawk Wolinski)

Produced by "Hawk"

Executive Producer: Stephanie Mills

From the Casablanca album 422-822 421-1 M-1

"I'VE GOT THE CURE"

Screen Gems-EMI Music Inc. / Snow Music (BMI)

Johnny Huma Music / St. Winevelyn Music / Overdue Music /
WB Music Corp. / Outer Snake Music / Hoodoo Music (ASCAP)

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GRAND OLE OPRY

PROGRAM NO. 193

Side A

(S0: 2635)

PRODUCED BY
WSM

Nashville, Tennessee

"THE AIR CASTLE OF THE SOUTH"

GRAND OLE OPRY

PROGRAM NO. 193

Side B

(SO: 2636)

PRODUCED BY
WSM

Nashville, Tennessee

"THE AIR CASTLE OF THE SOUTH"

CADET

**RAMSEY LEWIS
MAIDEN VOYAGE**



Side 1
W4RS-4181

#16982
STEREO

1. MAIDEN VOYAGE – Herbert Hancock/Hancock Music, BMI
2. MIGHTY QUINN (QUINN THE ESKIMO)
Bob Dylan/Dwarf Music, ASCAP
3. SWEET RAIN – Mike Gibbs/On Stage Music, BMI
4. LADY MADONNA
Lennon & McCartney/MacLen Music, BMI
5. DO YOU KNOW THE WAY TO SAN JOSE
Bacharach & David/Jac & Blue Seas, ASCAP
6. ODE – Charles Stepney/
Ramsel Pub., BMI

LPS-811

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

CADET

RAMSEY LEWIS MAIDEN VOYAGE



Side 2
W4RS-4182

#16983
STEREO

1. **LES FLEUR** – Charles Stepney/Ramsel Pub., BMI
2. **SINCE YOU'VE BEEN GONE**
Franklin & White/14th Hour & Cotillion, BMI
3. **IN THE HEAT OF THE NIGHT** (from the United Artists
motion picture) – Quincy Jones/United Artists Music, ASCAP
4. **AFRICAN BOOGALOO TWIST**
Cleveland Eaton/Ramsel Pub., BMI
5. **ONLY WHEN I'M DREAMING**
Charles Stepney & Alex Dino/Ramsel, BMI
6. **ETERNAL JOURNEY** – Charles Stepney
& Ramsey Lewis/Ramsel, BMI

LPS-811

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

strings

RECORDS

NASHVILLE 709

DON BARNES

SIDE ONE

DRP 7760
(92 SJS)

1. QUEEN OF THE SILVER DOLLAR 3:29
(Shel, Silverstein) Evil Eye Music, Inc. BMI
2. LOOKIN FOR LOVE 3:10
(Wanda Mallette & Patt; Ryan; & Bob Morrison)
Southern Nights Music ASCAP
3. 1959 3:10
(Gary Gentry) Taylor -Watts Music BMI
4. MISERY AND GIN 2:35
(J. Durrill & S. Garret) Peso Music &
Bronco Music BMI
5. THE BOOK OF YOU AND ME 2:36
(Pam Rose & Mary Ann Kennedy &
Don Goodman) Window Music BMI

D/B Talent, P.O. Box 614, Frederick, MD 21701

Strings

RECORDS

NASHVILLE 709

DEBBIE WILLIAMS

SIDE TWO

DRP 7760
(92 SJS)

1. COUNTRY MUSIC MAKES MY DAY 2:07
(Debbie Williams) U-Pick-M Music BMI
2. WE MUST HAVE BEEN OUT OF OUR MINDS 2:29
(Melba Montgomery) Glad Music BMI
3. SOMEBODY'S KNOCKIN' 2:44
(Ed Penny - Jerry Gillespie)
Chiplin Music & Tri-Chappell Music Co. ASCAP/SESAC
4. DO THAT TO ME ONE MORE TIME 3:30
(Toni Tennille) Moonlight & Magnolias Music BMI
5. I NEVER KNEW 3:16
(Debbie Williams) U-Pick-M BMI

D/B Talent, P. O. Box 614, Frederick, MD 21701

RCA VICTOR



THE ED AMES ALBUM

LSP 2944

(RPRS-4157)

SIDE 1

1—IT'S MAGIC (from the Warner Bros. film "Romance on the High Seas") (Cahn-Styne)

2—GIGI (Lerner-Loewe)

3—LOVE IS HERE TO STAY (from the MGM film "An American in Paris") (G. Gershwin-I. Gershwin)

4—CAN'T GET OUT OF THIS MOOD (Loesser-McHugh)

5—I'VE GROWN ACCUSTOMED TO HER FACE (from "My Fair Lady") (Lerner-Loewe)

6—STRONG AS A MOUNTAIN (J. Marks)

1, 2, 5, 6. Arranged and conducted by Marty Manning

3, 4. Arranged and conducted by Frank Hunter

STEREO DYNAGROOVE

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RCA VICTOR



THE ED AMES ALBUM

LSP 2944

(RPRS-4158)

SIDE 2

- 1—YOU WILL WEAR VELVET (Cross-Cory)
 - 2—WILLOW WEEP FOR ME (A. Ronell)
 - 3—BUT BEAUTIFUL (Burke-Van Heusen)
 - 4—MONICA (Love theme from "The Carpetbaggers")
(Shuman-Bernstein)
 - 5—WHAT NOW MY LOVE (Becaude-Sigman)
 - 6—FLY ME TO THE MOON (B. Howard)
- 1, 3, 4, 6. Arranged and conducted
by Marty Manning
- 2, 5. Arranged and conducted
by Frank Hunter

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STEREO DYNAGROOVE

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE Vervielfältigung, Vermietung, Aufführung, Sendung.

Thick As A Brick

Thick As A Brick, Part I

(Ian Anderson/Gerald Bostock) 22:31

Arranged and performed by Jethro Tull

Produced by Ian Anderson

Original Publisher: Chrysalis Music Ltd./

Ian Anderson Music Ltd.

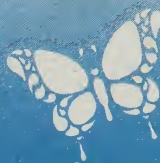
Local Publisher: Rudolf Slezak

Musikverlag G.m.b.H.

6307 502

AA 6307 502.1 Y

Made in Germany



Chrysalis

URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIHI KEINE UNERLAUBTE Vervielfältigung, Vermietung, Aufführung, Sendung

Thick As A Brick

Thick As A Brick, Part II

(Ian Anderson/Gerald Bostock) 21:05

Arranged and performed by Jethro Tull

Produced by Ian Anderson

Original Publisher: Chrysalis Music Ltd./

Ian Anderson Music Ltd.

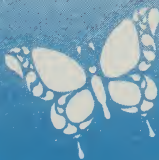
Local Publisher: Rudolf Slezak

Musikverlag G.m.b.H.

6307 502

AA 6307 502.2 Y

Made in Germany



Chrysalis

33-184

**EDDIE CANO &
NINO TEMPO ON BROADWAY**

1. ON BROADWAY

Mann-Weil-Leiber-Stoller

**SAMPLE COPY
NOT FOR SALE**



2. A HARD DAY'S NIGHT

Lennon-McCartney

3. REZA

Lobo-Guerra

4. DON'T THINK TWICE

Bob Dylan

5. KING KONG

Nino Tempo

6. MY RESOLUTION

Eddie Cano

(C12313)

33-184

EDDIE CANO &
NINO TEMPO ON BROADWAY

- Handwritten: 1. Call Your D*
1. CALL YOUR D
David Troncoso
Handwritten: 1. Call Your D

SAMPLE COPY
NOT FOR SALE

AT SIDE 2 • CC

- Handwritten: 2. For Whom The Bell Tolls*
2. FOR WHOM THE BELL TOLLS
Victor Young
Handwritten: 3. Insensatez
3. INSENSATEZ
Jobim-de Moraes
Handwritten: 4. Adios Corazon
4. ADIOS CORAZON
Eddie Cano
Handwritten: 5. His Groove
5. HIS GROOVE
Cano-Troncoso
Handwritten: 6. Hip Street
6. HIP STREET
A. LoTempio

(C12314)



MillenniumTM

Bruce Cockburn Radio Special Volume II

DJL1-3830-A


33 1/3 RPM

NOT FOR SALE

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.



MillenniumTM

Bruce Cockburn Radio Special Volume II

DJL1-3830-B

33 1/3 RPM

NOT FOR SALE

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.

Victor

RCA



Polyrock Radio Special Volume III

Side A Stereo

DJL1-3831-A
33 1/3 RPM

NOT FOR SALE

**Featuring an interview with
Producer Philip Glass**

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

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Victor

RCA



Polyrock Radio Special Volume III

Side B Stereo

DJL1-3831-B
33 1/3 RPM

NOT FOR SALE

Featuring an interview with
Producer Philip Glass

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

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Victor

RCA



Hall & Oates
Radio Special
Volume IV

Side A Stereo

DJL1-3832-A
33 1/3 RPM

NOT FOR SALE

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

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Victor

RCA



Hall & Oates
Radio Special
Volume IV

Side B Stereo

DJL1-3832-B
33 1/3 RPM

NOT FOR SALE

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

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Victor

RCA



**Ellen Shipley
Radio Special
Volume V**

Side A Stereo

DJL1-3833-A
33 1/3 RPM

NOT FOR SALE

**Featuring an interview conducted by
Dave Marsh of Rolling Stone**

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

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Victor

RCA



**Ellen Shipley
Radio Special
Volume V**

Side B Stereo

DJL1-3833-B
33 1/3 RPM

NOT FOR SALE

**Featuring an interview conducted by
Dave Marsh of Rolling Stone**

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

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RCA



Grace Slick
Radio Special
Volume VI

Side A

Stereo

DJL1-3923-A

Limited Edition

Produced by Peter Gordon,
Thirsty Ear Productions
43 Route 46, Pinebrook, N.J. 07058

RCA



**Grace Slick
Radio Special
Volume VI**

Side B

Stereo

DJL1-3923-B

Limited Edition

Produced by Peter Gordon,
Thirsty Ear Productions
43 Route 46, Pinebrook, N.J. 07058

**Victor
NOT FOR SALE**

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